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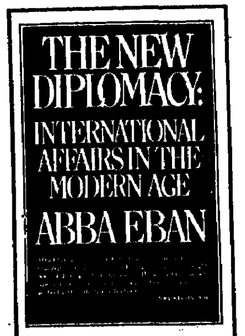

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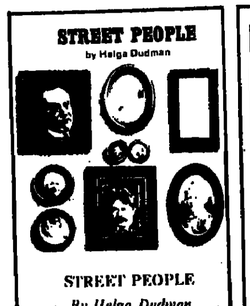

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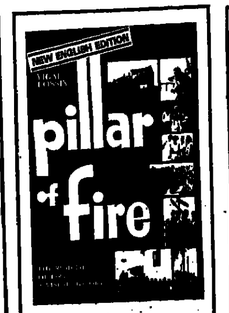

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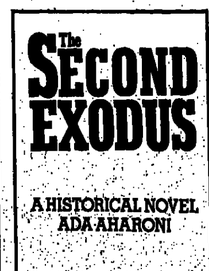

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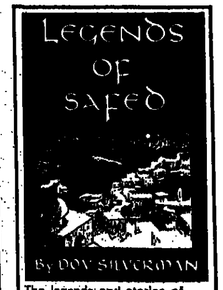

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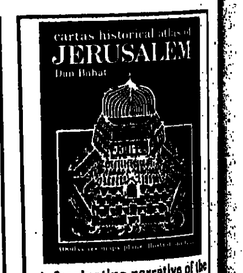

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Friday, March 29, 1985

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Cross purposes

YOSEF OLMERT untangles the web of enmity behind the Lebanese Christian revolt against President Amin Jemayel.

(David Frank)

(Top) *Picture of Virgin Mary taped to magazine of weapon held by Phalangist militiaman.* (Above right) *Phalangists with framed photograph of their cult figure, the late Bashir Jemayel.* (Above left) *young women of Lebanese Forces practise firing automatic weapons.*

FAMILY TIES, money, personal intrigues and ideology have always given Lebanese politics its special flavour. The latest dramatic development in Lebanon's political scene, the Phalangist insurrection, is another vivid expression of this pattern.

Four out of the five main figures involved in the insurrection belong to the Jemayel clan: Solange is Bashir Jemayel's widow; Fadi Frem is related to the clan by marriage and Fuad Abu-Nadr is Sheikh Pierre Jemayel's grandson. President Amin Jemayel is, of course, the senior surviving member of the family.

Only Samir Jeajea is not part of the family, but he has a bizarre love-hate relationship with it, for he was one of Bashir's senior aides. Jamir was assigned the task of eliminating Tony Franjiyeh, Suleiman Franjiyeh's son and one of Bashir's arch-rivals. On June 13, 1978, Jeajea's men murdered Tony and started a blood-feud between his father and the Jemayels. Even in Lebanon, this murder was considered too much: Amin Jemayel publicly denounced it, thus provoking Jeajea's lasting enmity. Bashir, too, dissociated himself from Jeajea and removed him from his entourage.

This was not the end of Jeajea. After Bashir's assassination, he rose again in the Christian hierarchy. He was sent by the "Lebanese Forces" to the Shouf mountains to command the Christian forces there. The Shouf is a traditional Camille Chumoun domain, and Jeajea's appearance there fuelled tension between the Chamoun clan and the Phalangists. Thus Jamir Jeajea made himself another enemy. Then came the "Mountain War" in September 1983, when the Christians lost the battle with Walid Jumblatt's Druse. The defeat unleashed acrimonious exchanges between various Christian groups.

The loss of the Shouf was a serious blow and a major human tragedy, as thousands of refugees filled the streets of East Beirut and Junieh. At the centre of the controversy, Jeajea charged that President Amin Jemayel had promised to send the Lebanese Army to the Shouf but never did so. For some time, Jeajea and his soldiers were besieged in Sayr-al-Kamar, but he managed to escape and reappeared in Beirut. Since then, he has been in charge of the Northern Command of the Lebanese Forces and at odds with most of his colleagues. Although politically close to Abu-Nadr and Frem, Jeajea was not their man. His allegiance was still to the dead Bashir, despite their relationship.

NO OTHER member of the Jemayel clan was regarded by Jeajea as a suitable candidate for leadership of the Christian community, least of all President Amin Jemayel. Amin was always at odds with the military wing of the Phalangist movement, and the Lebanese Forces, and has always made a point of his "moderate," "open-minded" and "scientific" approach to Lebanon's problems. His response to the Lebanese Forces was *Dar al-Mustaqbal* (The House of the Future), a research centre designed to produce "rational" solutions for Lebanon's problems.

Still, Amin was not altogether naive. In his parliamentary constituency, and in one or two suburbs of East Beirut, he established his own militia, consisting of some hundreds of followers. With his accession to the presidency following his brother's assassination, Amin started a systematic campaign against the Lebanese Forces.

One of the more colourful expressions of his campaign to assert his title to leadership of the Christian community was the "poster war." In order to demolish Bashir's personality cult, shopkeepers were forced to remove portraits of the dead president and replace them with his own.

The Bashir cult could not have reached the proportions it did without the boost given to it by his widow, Solange. Her home became a shrine for organized visits. Moreover, she made it clear that she was unhappy with Amin's personal programme and politics. Her influence was somewhat limited so long as her father-in-law, Sheikh Pierre Jemayel, was still alive. The old leader of the Phalangist movement gave his backing to Amin, and so proved the latter's most effective card. Sheikh Pierre's own personality cult matched Bashir's, and the inevitable struggle between the supporters of the two Jemayel brothers was delayed. But when Sheikh Pierre died early in September 1984, the tensions were released.

THAT WAS when money and ideology also came to play a major role. One of Amin's main demands of the Lebanese Forces was to give up their "illegal" ports and some of the roadblocks on the main highways. According to official Lebanese figures, there are at least 15 "illegal" ports in the country, serving the various militias and enabling huge quantities of goods and arms to be smuggled into the country. In addition to operating some of these ports, the Lebanese forces also attempted to control the Lebanon's biggest port, Beirut. For years after the outbreak of the civil war, they controlled the fifth pier in the port, the government retaining control of the remaining four. The fifth pier became a symbol of militia versus legal power, much as gangland in West Beirut symbolized the power of the Moslem militias. Ever since he became president, Amin Jemayel has tried to extend his actual, not merely formal, sovereignty over the fifth pier.

Many agreements were signed between him and the Lebanese Forces in an attempt to settle the question, but to no avail. The militia was not prepared to relinquish one of its main sources of financial power, and Amin was not ready to use the army in a head-on collision with his Christian rivals.

Along with the illegal ports, roadblocks are also used as a source of income for various militias. Any car arriving at a roadblock has to pay a toll to the militia in control.

One of the most important roadblocks, on the highway linking Tripoli in the north and Beirut, was controlled by Samir Jeajea. On one of Jemayel's recent visits to Damascus, the Syrians ordered him to take it over. Jemayel agreed, and Jeajea reacted angrily. He publicly castigated Jemayel for submitting to the Syrians, and made no bones about his general opposition to the president.

THE LATTER answered in kind: the political bureau of the Phalange Party expelled Samir Jeajea from the party, and a confrontation was inevitable. Samir called "Bashir's boys" to the flag. They included Fadi Frem, his own personal adversary and a former commander of the Lebanese Forces, and Fuad Abu-Nadr, the incumbent commander. Abu-Nadr initially refused to join the rebellion, but finally came over.

After mobilizing an impressive number of Christian military leaders, the rebels received the blessing of Solange Jemayel. In an astonishing ceremony, self-styled "modernists," intellectuals, and devoted fighters swore allegiance to the woman whose only merit was her marriage to the revered Bashir.

It is significant, and typical of Lebanese politics, that even reformist and military political groups tend to use traditional terminology and approach in times of crisis.

The same phenomenon characterizes the Druse community. Walid Jumblatt is the leader of the "progressive Socialist Party," but in times of crisis, the radical party is no more than a mouthpiece of Jumblatt's traditional position in the Druse community.

Nevertheless, there is still ideology. The first communiqué of the rebels could not be clearer on that score: they called on the Christians to assert their right to "self-determination." In Lebanese political terminology, this meant simply a call for the creation of a separate Christian entity.

IN A FAMOUS speech on July 20,1976, President Assad of Syria publicly committed himself to preventing exactly this from happening, declaring that a separate Christian entity in parts of Lebanon was a mortal blow to the idea of multi-confessional Arab nationalism. Besides, he said, a separate Christian entity in Lebanon would become "a second Israel."

In 1985, the situation in Lebanon is completely different. Israel used the "big stick," but Syria's position remains dominant. The Christians – at least some of them – cooperated with Israel, and that got them nowhere. Above all, Syria's stooge, Amin Jemayel, is president of Lebanon, thus giving constitutional backing and political credibility to Syria's interests.

In these circumstances, the Christian insurrection must be seen realistically: it does not give Israel any reason to hope for Christian support in Lebanon. The stormy events of September 1982 buried that option forever – if it ever existed.

There are only three options open to the Christian community. One is total submission to Syria, in return for Syrian support for a Maronite presidency and Maronite-dominated security forces, as well as Syrian pressure on the Druse, Sunnis and the emerging Shi'ites to come to terms with the Maronites. The second is an intra-Lebanese political settlement, without the involvement of Syria. The third is a gallant but desperate attempt to isolate the Christian enclave from the rest of the country, thus preserving a purely Christian Lebanon, however small.

AMIN JEMAYEL made his choice long ago: he opted for Syria and praises himself for his choice. He is supported by a majority in the Phalange Party; by important segments of the business community who want to keep their lucrative connections with the Arab world; and by many other Christians, who feel that submission to Syria, humiliating as it may be, is the only course open to them.

The rebels, on the other hand, seem closer to the third option. Traditionally, the Phalange stood for a united, independent and Christian-led Lebanon, as part of the Arab world. Radical Christian elements, mostly followers of the famous poet Sa'id Aql, called before and during the civil war for a total disengagement of Lebanon from the rest of the Arab world. Nevertheless, they rejected the idea of a partition of Lebanon along sectarian lines.

Judging from the communiqués of the rebels and their supporters, one can conclude that they still hope for a united Lebanon. If this is so, they simply advocate a return to the old fortress of the Maronite community: the mountain along the coast, with access to the sea. That will not be tolerated by Syria, or by the Druse, Sunnis and Shi'ites; it will also be resisted by many Maronites.

It seems, therefore, that the movement led by Samir Jeajea has missed the boat. The coalition forces that resist his plans are so powerful that his movement stands no chance. After all, Israel's war in Lebanon precipitated the downfall of the Maronites, and gestures of defiance, however gallant, cannot change things at the 12th hour. □

The writer is a researcher on Syria-Lebanon affairs at Tel Aviv University's Dayan Centre.

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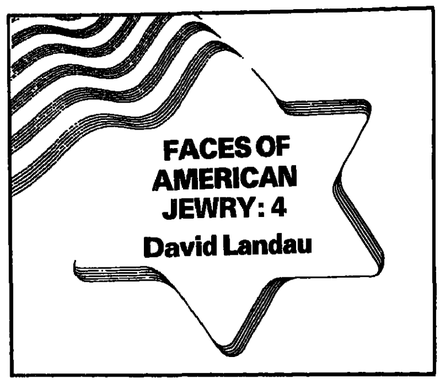
Golf, marriage and identity



"WE DON'T PRAY any more that our children won't bring home a non-Jewish boy or girl. We just pray they won't bring a black. All we can hope is that they choose someone nice, a good person who will be a good marriage partner."

A "super-bowl" party in Pepper Pike, East Cleveland. The men crowd round television screens, holding drinks and making the appropriate oohs and aahs as their helmeted heroes slam into each other. The women, dressed in the carefully casual elegance of a suburban Sunday, nosh and natter together, and try to explain to a visiting Israeli about themselves and their Jewish identity.

Most are in their forties. Many have careers of their own. Several are active in Jewish communal or philanthropic affairs. Most belong to temples, and their children went to the Sunday schools for as long as they had to.

Asked if they know any Jews who are not "involved," to some degree at least, in some aspect of Jewish life, they have to think hard - and some cannot think of any at all. One woman mentions her brother-in-law, who is into guns and hunting and really has no Jewishness in his life.

Asked if they mix socially with non-Jews, all say they do not, or hardly. Some actually have difficulty naming a non-Jewish social acquaintance, let alone a close friend.

Yet many agree readily with one woman who remarks: "Intermarriage isn't a disaster. Converts are often more active in the community than original Jews. We'd *like* our kids to marry Jews. After all, marriage has enough problems without a religious one. We try to inject them with feelings of Jewish identity, but..."

ANOTHER SUNDAY, another Cleveland Jewish gathering, this time in a charming bachelor apartment in the old and elegant Shaker Heights district. Everyone there seems to be a lawyer, either a practitioner of the law or a professor of it. The host is both.

One purpose of the party is for an Israeli guest to meet Jewish Clevelanders who are *not* particularly involved in Jewish organizational life.

As it happened, the host did not entirely succeed in this endeavour. One of two of the guests were, or had been, on Jewish committees of one sort or another. In Cleveland, this seems unavoidable, inescapable.

As it happened, too, several of the married couples were "mixed," that is, one partner born Jewish and the other a convert. In fact, two young guests learned that very evening that their offer on a house had been accepted - whereupon they announced their intention to marry. The man, a gentile, swore he would not convert; the woman said no thing. But all their friends laughed knowingly and insisted that this determination would quickly give way to cooler counsels, and he would convert "like a good Jewish boy."

Almost everyone there - and not only the "mixed" couples" had been closely following the "Who is a Jew" controversy in Israel. They were relieved that the Orthodox inspired amendment had been foiled in the Knesset. But they were all both mortified and outraged that the bill had done as well as it had. Had it passed, they said, then attitude towards Israel would have been irreparably embittered. The controversy itself made them feel alienated and estranged from the Jewish state.

As lawyers, they understood full well that the proposed amendment would affect, in practice, only a handful of people: immigrants to Israel who were converts and had converted in non-Orthodox synagogues. But they rejected any such narrow reasoning. For them, passage of the amendment would have meant that Israel was seeking somehow to disqualify them, their friends, and millions of American Jews like themselves.

THE MAIN TOPIC of conversation among this thoroughly enlightened, liberal, cultured, assimilated crowd, however, was not fundamentalism in Israel, but anti-Semitism in America. Nor was this provoked particularly by the Israeli guest. The higher reaches of the legal profession in Cleveland, it seems, are still, suffused with anti-Jewish discrimination. While there are several excellent, thriving, middle-sized law firms in the city that are either solidly Jewish or mixed, some of the larger companies maintain an unspoken but nevertheless palpable and unbreachable *numerus clausus*. And even if you get past that, your way up may be hampered and stymied just because you are Jewish.

People recalled interviews that had ended badly when the applicant's religion was revealed; partnership openings that were suddenly and inexplicably closed - by vote of the other partners - in the face of a Jewish aspirant.

This matter-of-fact acknowledgement of anti-Semitism, among Jews who live fully in the open society of America of the 1980s, is certainly not confined to the legal profession. Jewish Clevelanders, even of the second or third generation, appear to take it for granted that certain areas of commercial life are still beyond their reach. The top echelons of the oil industry, for instance, or senior executive positions in major banks. A prominent Jewish businessman noted that while some banks will invite Jews to join their boards, they will still discreetly practice discrimination in their hiring policy. The Jewish board memberships then serve as a useful shield against any charges of anti-Semitism.

And this in a city where, one cold night in January, the local office of Israel Bonds held a dinner in honour of a prominent gentile banker and sold $6.3m.-worth of bonds. The purchasers included most of the city's major banks, who obviously regarded this partnership with the local Jewish business and professional community as a worthwhile investment.

Some heavy industries continue to avoid having Jews in executive positions, according to many Clevelanders. This is not to say that the situation has not improved radically since the '40s and '50s, when it was hard even for a Jewish accountant or architect to find a job. Now, say the Clevelanders, the areas of discrimination have been reduced to pockets. But these pockets are proving deeply entrenched.

The Jews' reactions vary. For years, some of them battered at the doors of the posh Union Club - and eventually they succeeded in gaining admission. Most Jews in the "country-club set," however, prefer to play golf with their own kind in their own clubs (there are four in Cleveland), and some say they quite appreciate that the goyim prefer to play with *their* own kind.

Sometimes the resentment runs much deeper. One prominent Jewish industrialist and philanthropist explained why he was fighting within the Jewish community for the preservation, at a high annual cost, of the Cleveland Jewish Hospital, even though most of its patients nowadays are inner city blacks.

"Reagan is cutting back federal health programmes," he said. "The number of hospital beds, and eventually the number of hospitals, will inevitably shrink. It may become hard for medical students to find internships and residencies - and that's when young Jewish doctors will come up against discrimination. If we keep our hospital, they'll always have where to work..."

Sam Miller: a haunted face.

SAM MILLER lets the resentment pour out of him. "I hate them," he says. "And they hate us. Any honest goy will tell you that they hate us. "Don't they?" he asks, turning to his beautiful, stately wife. "Don't they, Maria? Ask her, she'll tell you."

Sam and Maria were married after Sam had divorced his first wife, Ruth, a daughter of the late leader of Cleveland Jewry, Leonard Ratner. Maria converted to Judaism. He is still involved in the Ratners' huge real-estate empire, Forest City Enterprises. Some say he is the richest Jew in Cleveland (Miller: "I'm not very rich; I'm not even moderately rich.") All say he is the most colourful, and surely the most remarkable.

"The trouble with our Yidden," he says, "is that they're hypnotized by the goyim. They try to become like them, but it's hopeless. I could join any club of theirs, but *ich hob zey in dverd* (roughly, they can go bury themselves).

Here he explains, "Until the age of six I couldn't speak a word of English. I was a slum kid. I grew up speaking Yiddish.

"You know," he goes on, a sad smile on his strange, haunted face, "sometimes I think only a violent pogrom can save Jewishness in the United States."

"Don't take any notice," Maria Miller advises the visitor. But it is impossible not to take notice, the man is riveting. Reputedly a Harvard graduate, clearly close to several Israeli leaders, dropping dark hints of missions accomplished for Israel in far-off and dangerous places, loved and admired in the Cleveland community despite his eccentricities, a philanthropist of major proportions, Miller seems to articulate what others scarcely admit to thinking.

For instance, despite his loud assertion of mutual hatred, he is on the boards of some 20 prestigious gentile institutions, from universities to hospitals to museums. Why?

"Because we Jews have to pay tribute to the king. We've always had to, and we still have to. But I've always felt different from the goy. Divided from him - and superior to him.

"If it weren't for Israel," he continues, "I wouldn't have a spine. Because Israel's there, I can say to all of them, '*Ich hob alch alle in dverd.*'

"But Israel is losing influence. There are the beginnings of slippage. Now, there are Jews all over the country who can call up senators, call up Washington, and make themselves heard. But for how long? What's the matter with you people and your *b'kakter* economy?

The next night I met the Millers at a community dinner. He was on the dais, and she sat at one of the tables, resplendent in furs and diamonds, not touching her food, while everyone around her tucked in heartily. "Why don't you eat?" Sam came and asked. "Maybe it's not kosher," Maria whispered. "Of course it is," he boomed, pointing out the Orthodox individuals in the hall who were eating.

So she meekly ate, leaving the visitor from Israel to ponder the mysteries of that profound and indefinable quality, 'Jewish identity.' □

Anxiety in the communal kishke

THE AMBIVALENCE and apprehension discernible among Cleveland Jews in their attitudes to their gentile fellow-citizens are not confined to Jewish "Middle America." They exist to the same degree, says Abe Foxman, associate national director of the B'nai B'rith's Anti-Defamation League (ADL), even in the great Jewish communities concentrated on the coasts.

"There is an anxiety in the Jewish *kishke*," Foxman says, looking out over the East River from his Manhattan office. "We are conditioned by our history to have our antennae up. It's a part of our baggage. In the final analysis, it's probably better to be more sensitive than less. Don't we wish we had been super-sensitive 50 years ago, there - and here."

The ADL is recognized and respected as the American Jewish community's monitor of anti-Semitism, its early-warning system and its first line of defence.

"Never," says Foxman, "has anti-Semitism reached a threatening level in this country. Nevertheless, there's this fear... People are aware that there has never been a flash point, a social crisis that could catalyse the widespread latent anti-Semitism and bring it out into the open.

"People often say, 'If unemployment were to reach 20 per cent that would trigger it.' In 1973 the fear turned to hysteria. We were getting literally thousands of calls reporting sightings of each bumper sticker that read 'Burn Jews Not Oil'."

For Foxman, the existence of widespread latent anti-Semitism in America is not a matter of conjecture but a proven fact. "It runs at around one-third of the population. We and others have measured it repeatedly." The measurement is taken by polls. "America is a polling country. People just love to talk about themselves."

One memorable example of the latent momentarily becoming patent, says Foxman, was the crudely anti-Jewish remark of the chairman of the Joint Chiefs of Staff, General George Brown, during the Yom Kippur War. The catalyst in that case was the Administration's decision to reduce America's own military stockpiles in order to send arms to Israel.

Similarly, the forced resignation of Andrew Young as ambassador to the UN because he had met with a PLO diplomat triggered "an ugly manifestation of anti-Semitism from the black community." It is interesting to note though, especially in light of the later Jackson-Farrakhan furore, that blacks show up in the polls as no more (or less) anti-Semitic than whites. The disturbing statistic among blacks, however, is that anti-Semitism increases with the increase in the level of education.

The bruising battle over the Awacs, Foxman continues, left deep scars. "Many Jews felt at the time that we shouldn't fight it, that we shouldn't win it, though to the credit of the community they didn't say so publicly. But the trauma remains, and it may come to the surface the next time we have to go to the barricades."

Foxman's reading of the Lebanon war experience, as it impacted on U.S. Jewry, is that "the way the world ganged up on us" galvanized even those Jews who were uncomfortable with the invasion. In the long term, though, the effect of the media-beating was to deepen the anxieties that Jews feel, consciously or subconsciously, about their situation.

Foxman does not concede that now, with the withdrawal, there is the beginning of a reassessment by Jews in America of their own role during the war. "No," he says, "there's a reassessment of the world's role. That was the real trauma."

His reading of the war dovetails into his overall perception of Menachem Begin's effect on American Jewry.

"At first the Jews were uncomfortable with Begin; he seemed to jar against their striving to be American," says Foxman, who is himself Orthodox. "But as time went by, he became a unifying factor. Unlike other Israeli leaders, he articulated the concept of *Am Yisrael*, which, paradoxically, the Jews wanted to be proud of."

THE ADL'S POLICY in monitoring and reporting anti-Semitism nation-wide is "not to pull punches, but not to hype." For the past several years, the League has published an annual survey of anti-Semitic incidents. The number runs into several hundred; it has declined slightly of late and, most important, there is no evidence of any linkage or conspiracy underlying the outbreaks.

Also, says Foxman, "we feel it is our mandate to identify anti-Semitism when we clearly discern it. Hence the ADL's outspoken opposition to Jesse Jackson."

But the ADL will usually only take up the legal cudgels in a specific case of discrimination if asked to do so by an individual or local community. It does not feel the need to encourage Jews to fight: mostly they require no such encouragement.

Foxman describes the recent case of a Jewish mother in Palm Beach, Fla., who insisted that her little girl join a gentiles-only dance class, and mobilized the ADL to fight (and win) her right to do so. "The more comfortable you are - the more you're not prepared to be called 'dirty Jew.' " He observes, "We've gone from a *shveig* mentality to a *shrei* mentality."

ON THE ISSUE of church and state, Foxman believes, Jewish sensitivity is "almost irrational. "A generation ago there was far more religion in public schools than even the most sanguine Reaganite dreams of today - and yet the Jewish community then hardly rumbled.

In part, he admits, the difference between then and now is a measure of the Jews' enhanced organization and sense of communal confidence. But he charges that the Democratic Party "deliberately hyped the issues during the election campaign."

Hyped or not, the issue is plainly predominant at this time in the collective political concern of American Jewry. Wherever Jews gather, it is a focus of conversation. And the sentiment, save among the ultra-Orthodox (the Lubavitcher Rebbe actively favours prayer in public schools), is uniformly hostile to the Christianizing aspirations of the Reaganite right.

The American Jewish Congress (AJC), in its impressively exhaustive analysis of Jewish voting in the presidential election, cited church-state as one of the two key concerns which produced a 70-30 majority for Mondale among Jewish voters. The analysis defined the other main motivation as concern for social justice issues.

Foxman was one of the many Jewish organizational leaders who predicted a much stronger showing for the Republicans in 1984.

"I thought the Jews would vote on the basis of two fears: the blacks, and church-state. I thought urban Jews would be swayed by the first, and Jews in outlying areas by the second. It simply didn't happen that way."

ACCORDING TO the AJC report, there was indeed concern over Jesse Jackson and his possible future influence on the Democratic Party. But this was apparently seen as a less real or less imminent danger than a breakdown of the separation of church and state as reflected in Reagan's public utterances and his support for such policies as allowing organized prayer in public schools.

Most Jewish experts have seized on the church-state concern to explain the otherwise inexplicable phenomenon of the Jews, in their millions, "living like Wasps and voting like Puerto Ricans." Israel was not an issue between the parties (other than the effect, detrimental to the Democrats, of Jesse Jackson's pro-PLO leanings), as it had been, on balance, been perceived, in 1980, when Reagan culled 40 per cent of the Jewish vote. How then to explain that, in the words of the AJC report, "The Jewish voter, unlike other voters, was not voting his or her pocketbook....they defied their economic self-interest."

The report described the vote for Mondale as a vote "for the candidate who advocated a more socially challenging approach to our nation's social and economic problems" and attributed it, in part, to religious teachings which command help for the less fortunate.

One weakness in this analysis is that the sector which purportedly pays the greatest heed to "religious teachings," the Orthodox, voted overwhelmingly for Reagan. Indeed, the 10 per cent Orthodox, plus the 10 per cent pre-mass-immigration Jewish "aristocracy," have been identified throughout recent elections as a solid bedrock of Republican support within the Jewish community.

A TRENCHANT rebuttal of the "they defied their economic interest" thesis was advanced by the AJC's former president Arthur Hertzberg, in the *New York Review* on January 31, where he also downplays the church-state factor.

"I believe that the weight of the evidence suggests that the church-state issue was only marginally important in this election. The Jewish vote was determined by other, deeper tendencies.... The fundamental explanation is not.... that the Jews are unaware of their own interests.... These Jewish voters understood very well what they were doing. They were reflecting the inherited political experience of their grandparents. What these Jews knew, after the many centuries in which Jews have lived as minorities, was that when the *muzhiks* became poorer and hungrier in Russia, they could all the more easily be incited to pogroms.... Self-interest worked together with the ethics of compassion of the biblical and rabbinic traditions....

"Jews have decided to stay with the Democrats in order, at the very least, to make sure that the alliance among ethnic groups that the party represents should continue to stand for an increasing measure of fairness in American life.... If this alliance breaks apart, and the poor have no hope of sharing in political power, an anger might be unleashed in America that would be truly explosive."

Hertzberg builds his theory on statistical evidence. The AJC election-day survey found that 61 per cent of Jews felt the Democratic Party "cares most about Jews" (11 per cent - Republicans, 28 per cent "not sure").

Earlier AJC studies had determined that Jews perceived the blacks as the most hostile of all groups in America, and as unfriendly to Israel. Nevertheless, fully 58 per cent of the Jews now polled by the AJC believed it was up to the Jews "to reach out to the black community."

In his running battle with the neo-conservatives, Hertzberg cites further evidence to show that American Jews, while quite aware of Third World bias and Soviet hostility, nevertheless do not favour policies of international confrontation - just as they do not favour confrontation with the blacks at home.

His minimizing of the evidence regarding church-state concern, however, seems cavalier. Some 44 per cent of Jewish voters told the AJC pollsters that they had been strongly influenced in their vote by Reagan's stand on this issue. Hertzberg writes they were "not discovering new threats"; but the fact remains that this was not a high-profile issue in previous recent elections.

TO END back in Cleveland, it may be pertinent to mention here a recent session of the Board of Trustees of the Jewish Federation which this reporter attended. The proceedings began, as is the custom, with a *dvar Tora* given this time by a youngster from an outlying suburb. He made brief reference to the weekly portion, then launched into a pained account of Christmas celebrations at his highschool, urging the Jewish leadership to take action against this violation of the church-state divide.

He was warmly applauded, and there were resolute expressions of support and determination to act.

The board then went on to approve Federation funding for a new Solomon Schechter (Conservative) day-school. The school's application had been carefully examined by a series of subcommittees, both budgetary and educational, and the board's approval was the culmination of this process. It was accompanied by an outpouring of praise and congratulations for the school, for the sub-committees, for the Board, and for the entire Federation.

No-one among the 50 communal leaders present seemed to see any connection, which to a non-American seemed so starkly obvious, between the high-school student's *crie de coeur* and the subject of the board's deliberations. □

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(Above left) *Stalin, Lenin and Karl Liebknecht preside over a Jewish Workers Club group portrait. 1932.* (Right) *Pro-Russian campaigners at a costume party during World War II.*

APARTHEID AS A JEWISH PROBLEM

Historically, Jews have been disproportionately prominent in radical opposition movements in South Africa. Why was this so, and is it still true today? What has been the fate of Jewish radicalism in the Republic? ROY ISACOWITZ and DAVID RICHARDSON address these questions following the dramatic release from prison of Communist activist Denis Goldberg.

IN LATE 1968, the then South African police minister, Lourens Muller, stood on the steps of Cape Town University and read out a list of student leaders involved in recent protest actions against the government. He made a point of drawing particular attention to the disproportionate number of Jewish names.

Muller appealed to the leaders of the Jewish community to "put their hand in their bosom and use their influence with their young people to respect authority and not disrupt it."

Several years earlier, the sinister head of the South African security apparatus, General H.J. van den Bergh, expressed the opinion that "all Jews are communists, because communism is the highest form of capitalism." Regaling his audience with stories of recent interrogations of suspected anti-apartheid activists, he made the pithy Afrikaans comment, "*As 'n Jood skrik, dan skrik hy*" (roughly, "When a Jew gets a fright, he *really* gets a fright").

Van den Bergh had been interned as a Nazi sympathizer during World War II. Interned in the same camp were B.J. Vorster, later to become prime minister, and many other leading members of the Afrikaner establishment. One of the most prominent anti-Semites in the Afrikaner camp, Eric Louw, later became the first Nationalist foreign minister. He introduced legislation limiting the number of Jews allowed into South Africa.

In a series of dramatic and well-publicized political trials between late 1956 and the mid-1960s, Jewish names featured prominently on the charge sheets. Other Jewish names were prominent in the lists of people "named" as members (or past members) of the proscribed Communist Party, and those banned, placed under house arrest, or subjected to the various other restrictions that the South African regime has devised for its opponents.

Names such as Rusty Bernstein, Joe Slovo, Ruth First, Denis Goldberg and Eli Weinberg became synonymous with radical opposition to the apartheid regime. There were scores, if not hundreds, more. The Jewish prominence was not lost on the Afrikaner authorities, who used it to pressure the organized leadership of the Jewish community. The leadership invariably reacted with ambiguity and clumsy embarrassment.

Of course, Jews did not gravitate only to the radical left. The majority of South African Jews have always been content to build their lives without political involvement, and some, though not many, became vocal government supporters. In the main, however, the Jewish voting pattern placed the community on the centre-moderate left. "Jews talk like Progressives, vote for the United Party and hope the Nationalists stay in power" is a well-known joke.

IS THERE, as General van den Bergh seemed to assume, something in the Jewish character that leads the Jews leftwards? Or is there something specific about the Jewish experience in South Africa that has put some members of the community in the forefront of the challenge to white Afrikaner rule?

"There was never any doubt in my mind that the reason that I was involved in the resistance was that I was Jewish," says Dr. Michael Wade, senior lecturer in the African Studies and English departments at the Hebrew University. Wade left South Africa in 1964, one day before security police came to arrest him for involvement in the African Resistance Movement (ARM).

"For all the Jews involved, and a very high proportion of the whites involved were Jewish, their Jewishness was a central consideration, whether they admitted this to themselves or not, and whether they expressed their consciousness of being Jewish positively or negatively," he said.

Denis Goldberg has only now been confronted with the issue. A second-generation Communist, he says that it never occurred to him that a disproportionate number of Jews were involved in radical left politics. "We were just human beings," he says of the seven whites (himself, Goldreich, Wolpe, Bernstein, Pestenstein, Hepple and Kantor)—arrested in connection with the most celebrated case of the period, the Rivonia Trial. Goldberg came to Israel last month when he was released from prison after serving almost 22 years of a life sentence for conspiring to overthrow the South African government by force.

In a statement from the dock during the 1965 trial of leaders of the underground South African Party, Eli Weinberg, a native of Latvia, said that he had experienced racism in Eastern Europe and that members of his family had perished in the Holocaust. Hence his opposition to racism in South Africa. Another of the four Jewish defendants, Hymie Barsel, told the court that he had grown up in an Orthodox family without any trace of racial bias.

THE SOUTH African Jewish community has its roots in Eastern Europe, primarily in Lithuania. The bulk of the Jewish immigrants arriving in Cape Town harbour in the early part of the century were members of the working class and the *petit bourgeosie*. As with the other waves of Jewish migration at the time, some brought with them the Bundist-socialist and Zionist ideologies of the old country.

Beginning in the late Twenties, the focal point of Jewish left-wing activity become the Jewish Workers Club, an intense and boisterous meeting-place on Von Brandis Street, in the centre of Johannesburg. Here, unemployed new immigrants mingled with clerks, leather workers and small traders, heatedly debating, in Yiddish, the ideal state of the world. Not only Jews frequented the club: the prominent left-wing chronicler Eddie Roux fondly recalled it as a meeting-place for all who thought like them, including blacks.

Other Jews were prominent in the trade union movement. Solly Sachs organized the garment workers, then mainly young, white Afrikaans women. Izzy Diamond, one of the most colourful and influential characters of the period, was arrested after leading the unemployed on a march through central Johannesburg. Challenged once by a heckler as to whether he would allow his sister to marry a kaffir, using the derogatory term for a black, Diamond replied, "Yes, if I had it in for the kaffir." Benny Weinbrin was one of the first whites to get involved in the nascent black trade unions.

Many, though by no means all, the members of the Jewish Workers Club and the Jewish trade unionists were members of the Communist Party, established in 1921. By the mid-Thirties, after an intense and divisive internal debate, the party had opened its ranks to blacks and the race issue had become central.

"WE TOOK pleasure in shocking our traditionalist parents," recalls Hilda Hope, a Jerusalem resident who was once a member of the club. The members were actively anti-Zionist and enjoyed demolishing the arguments of the Zionists at debates between the two groups.

The rise of Hitler in the 1930s was mirrored by the growth of an indigenous fascism in South Africa. While the Greyshirts comprised mainly those of German extraction who mimicked the antics of their countrymen, the Blackshirts and later the *Ossewabrandwag* (Ox Wagon Commando) were the products of Afrikaner hatred of British colonialism. In the mid-1930s memories of the British Boer War concentration camps were still vivid in Afrikaner minds. Any enemy of the British was a friend of the Boer.

Communists, members of the Jewish Workers Club and Zionist Socialists shelved their differences to fight the often violent anti-Semitism that erupted on the Reef and the other industrial areas of what was then the Union of South Africa. The steps of the Johannesburg City Hall were the scene of regular and bloody clashes. Similar incidents occurred around the country.

Ben Hope, Hilda's husband, remembers how Jews — "including the Zionists" — were called in from Johannesburg to break up a meeting of the Greyshirts outside Pretoria. "The Jews came early and we took the front seats, and as soon as they began to speak we took over the stage. The police were called in and went for the Jews. We were badly beaten up."

When war broke out, many Jewish boys joined up to fight, and war aid for Russia became a popular concern for those on the left. Soldiers who volunteered to fight "up north," easily identifiable by their red shoulder-flashes, were often set upon by fascist thugs, and pro-Nazi sympathies did not disappear with the internment of the OB leadership.

The Springbok Legion, an ex-serviceman's organization established towards the end of the war, was viciously attacked by the OB, partly because of the prominence of Jews among its founders.

For many of the formerly anti-Zionist communists, the fight against fascism led to a closer involvement with the mainstream of the Jewish community. Others fought the fight, but afterwards remained ideologically faithful, and even doctrinaire. All would be tested within a few short years, when the local representatives of the fascism they had opposed came to power.

THE ELECTION of the Afrikaner Nationalist Party in 1948 was undoubtedly the major watershed in modern South African history. Given the Nazi past of so many of the Afrikaner leaders now in power, fear rippled through the Jewish community.

The Afrikaners did not have a monopoly on South African anti-Semitism. General Smuts' speedy recognition of the new State of Israel was considered by many as being "unnecessarily hasty," and was thought to have cost him a lot of English-speaking votes in the election which saw the "Nats" rise to power. The Nationalists, for their part, attempted to tap anti-Semitism among the English-speaking population – and win their votes – by floating the idea of an English-language anti-Semitic newspaper in Johannesburg.

As the new Afrikaner establishment flexed its muscles, prominent Jews were among those who bore the brunt of the government's burgeoning assault on its opponents. It was Jewish MPs who walked out of Parliament and announced the disbanding of the Communist Party following the passage of the Suppression of Communist Act in 1950.

Jewish Workers Club members on one of their "ham sandwich" picnics. 1935.

"All this had significant consequences for the South African Jewish community," writes Dr. Gideon Shimoni of the Hebrew University in his *Jews and Zionism; the South African Experience (1910-1967)*. (OUP/ Cape Town, 1980), "because of the extraordinary salience of Jewish individuals in the white opposition to the regime of apartheid.

"Throughout this period Jewish names kept appearing in every facet of the struggle; amongst reformist liberals, in the radical communist opposition, in the courts, whether as defendants or counsel for the defence; in the lists of bannings and amongst those who fled the country to evade arrest."

In December 1956, 156 whites, blacks, coloureds and Indians were charged with plotting to overthrow the government by violence. Of the 23 white defendants in the so-called Treason Trial, more than half were Jewish. The lines were sharply drawn, as was dramatically manifested in the persons of the chief counsel – Israel Maisels for the defence, and Oswald Pirow, a disciple of British Fascist leader Oswald Mosley and leader of the anti-Semitic group *Nuwe Orde*, for the state. The trial dragged on for five years. Eventually, all the accused were acquitted.

Illustrative of the Afrikaner mood of the time was a letter to *Die Transvaler*, the main Afrikaans newspaper in the Transvaal, on September 11, 1956:

"When photographs appear in newspapers of resistance processions, or of joint singing and dancing with the 'Africans,' or of the Black Sash's slander tableau, the Jewish facial type is in the majority. When a book is published on the 'bad conditions' in South Africa, the writer is 10 – 1 a Jew. Under petitions protesting against the Boers' policy there always appear numbers of Jewish names... Behind tables in the street collecting signatures against the Boers' policy a Jewish lady is usually enthroned... The patience of the Boer must one day become exhausted."

TWENTY-FIVE years ago last week, black demonstrators gathered to protest against the pass laws outside a police station in the black township of Sharpeville, near Johannesburg. The police opened fire, killing 69 demonstrators and wounding more than 100.

The Sharpeville massacre polarized and intensified both the opposition to apartheid and the government's repression. A state of emergency was declared and some 2,000 government opponents of all races were detained. At the height of the Emergency, as it was known, a white farmer attempted to assassinate Prime Minister Hendrik Verwoerd, the acknowledged ideological father of apartheid. Whites fled the country – many Jews coming to Israel – and capital was withdrawn. South Africa had had its baptism of fire.

The shootings and the widespread arrests forced the radical opposition to rethink its position. State violence and repression, it was argued, had left no room for non-violent opposition. The positions hardened when, in May 1961, Verwoerd took South Africa out of the British Commonwealth and declared a republic.

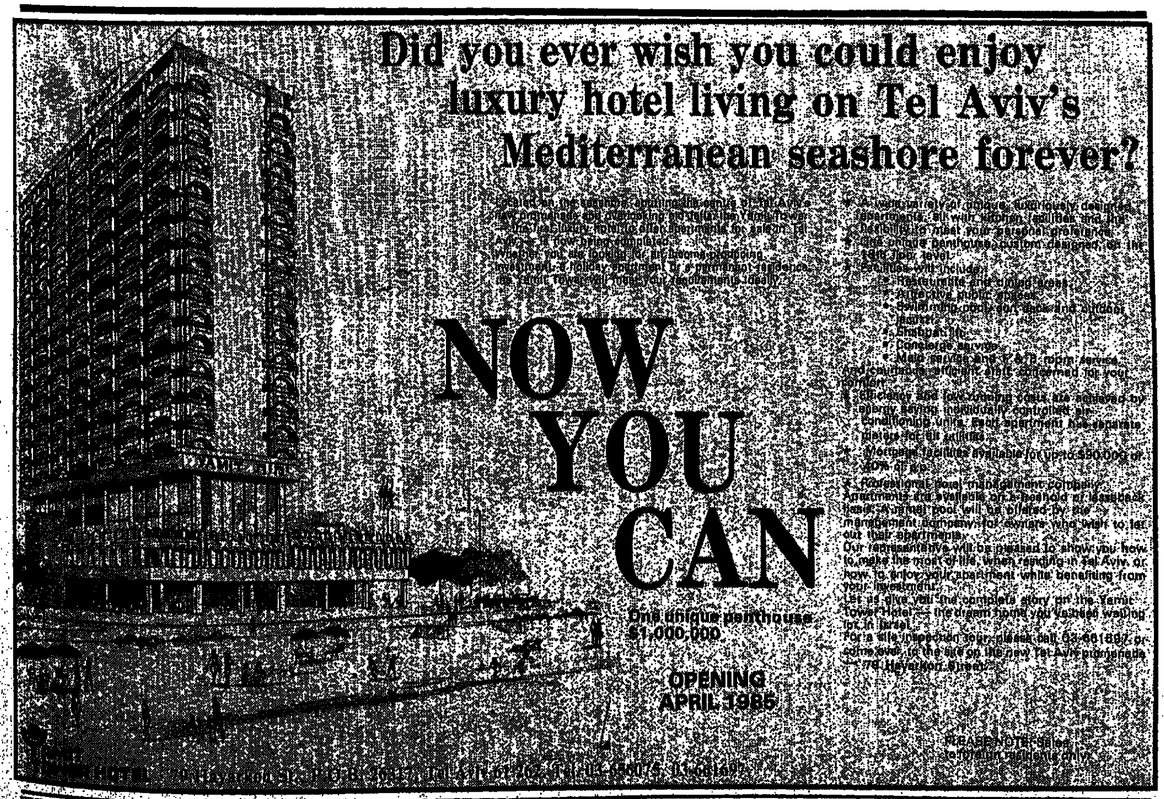
Within a year of Sharpeville, several underground organizations had been established with the aim of overthrowing white supremacy through selective violence. The most notable were *Umkhonto we Sizwe* (the Spear of the Nation), the military arm of the already-banned ANC; *Pogo* ("pure" or "alone"), the military arm of the anti-white Pan Africanist Congress; and the African Resistance Movement (ARM), a predominantly white organization of professionals and students.

For the next few years the country was convulsed by violence. Within a three-year period beginning on December 16, 1961, there was a wave of over 200 acts of sabotage, most of them directed against communications facilities, power lines or government offices. The intention was to undermine public order, precipitate civil unrest and guerrilla warfare, and thus bring about the collapse of the apartheid regime.

The government responded by widening the scope of its security legislation and by welding the security police into a potent and feared institution. Some newspapers were banned; public gatherings for political purposes were curtailed; and detention without trial, initially for 90 days, was introduced. Legislation was so draconic that the mere act of daubing political slogans became a capital offence. Ultimately, multiracial political activity was outlawed, leading to the dissolution of the legitimate left-wing opposition Liberal Party in 1968.

But by then the government had already contained the first spasm of violent opposition – at least for the next eight years. When violence was resumed in 1976, Jews would hardly feature. □

(The first of two articles.)



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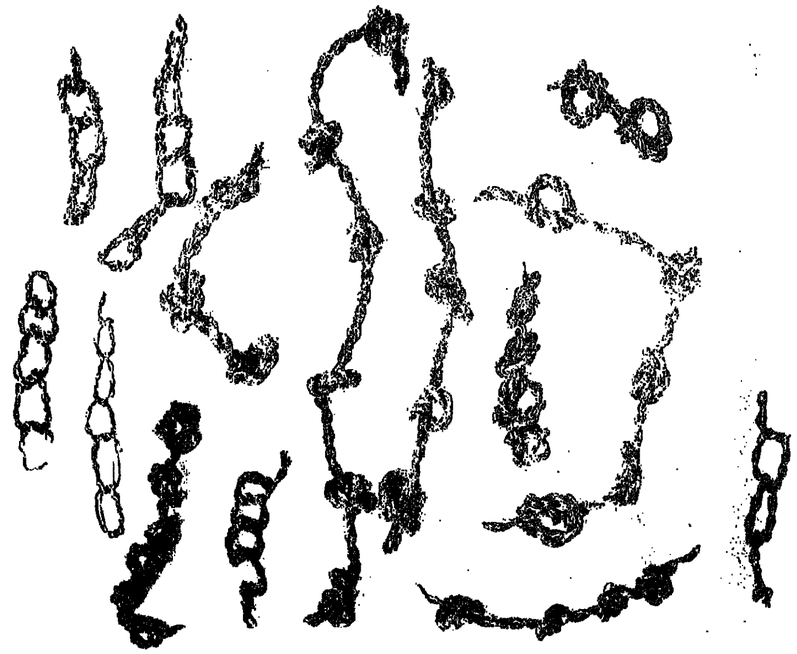


(Nahum Slepak)

A prehistoric first

Once again the Judean Desert, with its dry climate, has yielded a treasure of astonishing finds, mute but eloquent evidence of how Stone Age Man employed art in the service of religion. The Post's Art Editor MEIR RONNEN reports on the neolithic finds from a cave in Nahal Hemar, which went on view this week at the Israel Museum.

THE EXTRAORDINARY neolithic finds from Nahal Hemar went on display for the first time at the Israel Museum this week, where they can be seen for a brief period before they are returned to the darkness in which they have lain for some 9,000 years. They attest to an early mix of wit, magic and technology.

The decorated human skulls, sculptured heads, textiles, jewelry and wooden and bone tools are the oldest organic finds ever made here and many of the examples are unique anywhere. They lay at the bottom strata at the far end of a natural limestone cave in the southern Judean desert that was not a habitation, but probably a "storehouse." It is believed that most of the finds were cult objects hidden by a group of Stone Age people who did not live permanently in the area. They may have come to the wadi for the asphalt that wells up out of the ground where the nahal debouches down into the Dead Sea. Some of the wide neolithic skulls found in the cave were coated with asphalt (a substance from which the dry river bed derives its Hebrew name). Asphalt was also used as a coating for unfired clay vessels.

FALLS OF rock from the fissures in the roof of the cave have disintegrated into layers of gravel, but the floor of the eight-metre long cave was also covered in fallen boulders. The entrance to the cave is only about the size of a man and much of it is in complete darkness. That, together with the dry climate and protective gravel, resulted in the preservation of textiles and wooden tools and beads older than any known to archeologists. (All the datings are confirmed by Carbon-14 tests.)

Not that the cave was never subsequently used. Evidence indicates that the finds were originally disturbed by hyenas that used the cave as a lair; and remains in higher strata showed that the cave had been in use in the Canaanite-Israelite periods and in the Second Temple period. It had also been used as a sheep pen.

The cave is located directly south of Jerusalem and almost due east of Beersheba. It was discovered late in 1983 by David Alon and Id et-Turi, of the Department of Antiquities and the Archeological Survey. It had been partly dug by money-hungry Beduin during the mass search for scrolls during the '60s, but they failed to find the hoard and gave up their search after digging only near the entrance to the cave.

After Alon and et-Turi made their find, excavations were begun and resumed the following summer under Alon and Prof. Ofer Bar-Yosef, on behalf of the Israel Department of Antiquities and Museums, who made the collection available to the Israel Museum.

This is the first time that a neolithic trove of this magnitude has been discovered. Nothing similar to the carved figurines of human heads has been found anywhere. The textiles offer new insights into how man began to weave both baskets and cloth. The finds include:

- Wooden objects including those resembling bone spatulas, arrowheads, digging sticks and something shaped like a fishhook.
- Bone objects including spatulas, pointed tools with a perforation near the end and a buckle (?) in the shape of a figure "8."
- Flint tools including blades, knives and arrowheads.
- A wooden-handled sickle with three flint blades secured by resin, put together on the same principle as a modern double-blade razor.
- Ornaments and jewelry including wooden, clay and green stone beads; and cowrie shells brought from the Red Sea or the Mediterreanean.
- Four bone depictions of the human head, three with asphalt coating and all painted.
- Figure of a rodent carved from a piece of limestone.
- Human skulls decorated with asphalt.
- A painted clay human statue.
- A painted stone mask and fragments of another.
- Hundreds of pieces of cordage, ranging from very fine strings to ropes.
- Samples of different techniques of fabric construction, including a knotted "bag" and scores of additional knotted squares; and a nearly complete rectangular "napkin," its edges secured with a buttonhole stitch, possibly of cultic significance. But research on the finds is far from complete.

The treasure of Nahal Hemar is exhibited under specially protective light and temperature conditions. Dr. Tamar Noy, curator of prehistory at the Museum, is in charge of the restoration and the display, which was made possible through the generosity of Baroness Gaby Bentinck, of France, and Mrs. Ruhama Levy and Jose Fichmann, of Switzerland. □

(Yaacov Harlap)

(Above) *Examples of the various types of cordage found at Nahal Hemar.* (Below left) *Reconstructed Stone Age mask.* (Below right) *9,000-year-old human skull and sickle with three flint blades held in place by resin. On the cover: cult heads carved in bone.* *(Photographs courtesy Israel Museum).*

POST PULLOUT GUIDE

The Poster

Pamela Sharni appears in a solo dance recital, to be performed at the Haifa Museum tomorrow night at 8.30 p.m.

ENTERTAINMENT

Jerusalem

ADVENTURES IN JAZZ – With well-known musicians. (Pargod, today at 1.30 p.m., Wednesday at 9.30 p.m.)

THE BEST OF SHALOM ALEICHEM – Stories by the famous Yiddish writer, performed in English. (Hilton, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

COMPOSER FROM A SLIGHTLY DIFFERENT ANGLE – Pianist Liz Magnes plays Moshe Vilensky. (Zionist Confederation House, Yemin Moshe, tomorrow at 8.30 p.m.)

JAZZ IN THE CELLAR – At the American Colony Hotel. Liz Magnes plays jazz piano. (Tuesday at 8.30 p.m.); Nostalgia with the Freddie Weisgol Trio. (Thursday at 9 p.m.)

MEIR ARIEL – Solo. (Tzavta, tomorrow at 9 p.m.)

MUSICAL MELAVE MALKA – With new Diaspora Yeshivo Band. (Mt. Zion Centre, tomorrow at 9 p.m.)

THE TAVERNERS – Country, blues and jazz. (Pargod, Tuesday at 9.30)

Tel Aviv area

ALMOST STRONG – Songs with Gila Almagor. (Beit Leissin, Upper Cellar, tonight at 10 p.m.)

BLACK VELVET – Irish music on authentic instruments. (Old Jaffa, Hasimtah, tomorrow at 10.30 p.m.)

BRECHT, WEILL EVENING – Cabaret. (Beit Leissin, Upper Cellar, tomorrow at 9 p.m.)

COALITION CACKLE – Satire with Meni Peer and Tuvia Tsafir. (Old Jaffa, El Haman, tomorrow at 10.30 p.m.)

DUOS AND QUARTETS – Folk music with The Dudaim and The Parvarim. (Old Jaffa, El Haman, tonight at 10.30 p.m.)

GIDI GOV – With Brosh group. (Tzavta, tonight at 9.30 p.m., midnight)

INNOCENT OF CRIME – Danny Sanderson. (Givataim, Shavit, tonight at 10 p.m.)

JAZZ EVENINGS – (Old Jaffa, Hasimtah, tonight at midnight, Monday at 9 p.m.)

THE MOUTH RUNS AWAY – Satire and humour with Dudu Topaz. (Nahmani, tomorrow at 9 p.m.; Beit Hehayal, Monday at 9 p.m.)

THE TAVERNERS – (Old Jaffa, Hasimtah, Thursday at 10.30 p.m.)

23.23 – Jazz evening. (Little Tzavta, Thursday at 11.23 p.m.)

UPPER JAZZ CELLAR – With well-known musicians. (Beit Leissin, Sunday at 10 p.m.)

Haifa

HANOCH ROSENNE – Pantomime performance. (Kiryat Haim, Beit Nagler, tonight at 10.15 p.m.)

Others

APPLES OF GOLD – Colour documentary film recounting the rise of the State of Israel. (Eilat, Moriah Hotel, Tuesday, Thursday at 8.30 p.m.)

THE SHARON VALLEY STOMPERS – New Orleans and Dixieland Jazz. (Netanya, Grand Yahalom Hotel, Monday at 9 p.m.)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

ALL MY SONS EXCEPT NAOMI or SHORES OF SWITZERLAND – Beit Leissin production. A satire on Israeli society. (Gerard Behar, tomorrow at 9 p.m.)

BELLS IN JERUSALEM – A play on the problems of a poet who came on aliya in 1919. (Khan, Tuesday at 8.30 p.m.)

THE CHINESE KNIFE GRINDER – Yuval Theatre production. Tel Aviv, 1942, in the shadow of W.W.II. (Jerusalem Theatre, tomorrow at 9 p.m.)

FROM THE SOURCE TO SORROW – El-Hakawati Theatre production about love and war (Arabic, English translation available). (El-Hakawati, Salah-e-Din/Nablus tonight, Sunday at 7 p.m.)

THE ROTTEN HOUR OF 6 – Tzavta production. Comedy in verse. (Pargod, tomorrow at 9.30 p.m.)

"TEHILA" – By Shai Agnon. Khan Theatre production. A combination of variegated Jerusalem characters. (Khan, tomorrow, Wednesday, Thursday at 8.30 p.m.)

WAR AT HOME – By James Duff. Habimah Production. A U.S. soldier re-adjusting to life in Dallas after Vietnam. (Jerusalem Theatre, Sunday, Monday at 8.30 p.m. Monday with simultaneous English translation.)

Tel Aviv area

AKEIDA – Neve Zedek production. Two bereaved fathers talk. (Neve Zedek, tomorrow at 9 p.m.)

EVERYONE WANTS TO LIVE – A comedy by Hanoch Levin. A Cameri Production. (Cameri, tomorrow through Thursday at 8.30 p.m.)

GHETTO – Haifa Municipal Production. About a theatre group in the Vilna Ghetto. (Habimah, Ravina, tomorrow at 8.30 p.m.)

HAPPY DAYS – By Samuel Beckett. A Cameri production. (Tzavta, tomorrow, Wednesday, Thursday at 8.30 p.m.)

THE INTELLECTUAL, THE WHORE AND THE CLOWN – Mini musical. Hasimtah production. (Old Jaffa, Hasimtah, tonight at 10 p.m.)

INTIMACY – By Satire, Hasimtah production. Two women friends and their complicated relations with men. (Old Jaffa, Hasimtah, tomorrow at 8.45 p.m.)

LAVINO'S SONG – Satire about an African tribe. (Old Jaffa, Hasimtah, Tuesday at 9 p.m.)

THE LIFE OF HANNA SZENES – Based on her songs and diaries. (ZOA House, Sunday at 9 p.m.)

TEIBELE AND HER DEMON – By Bashevis Singer. Habimah production. (Habimah, Meskin, tomorrow, Sunday at 8.30 p.m.)

Haifa

"BOTCHA" – Haifa Municipal Theatre production. A yeshiva student renounces religion jestingly. (Haifa Theatre, Monday, Tuesday at 8.30 p.m.)

THE CHINESE KNIFE GRINDER – See Jerusalem. (Shavit, tonight at 10 p.m.)

JEWS – A Haifa Municipal Theatre production. (Wadi Salib, tomorrow at 6 p.m.)

THE SOUL OF A JEW – Haifa Municipal Theatre production. Contradictions between Judaism and Zionism, hope and self-hate. (Haifa Theatre, Wednesday at 8.30 p.m.)

WAITING FOR GODOT – Haifa Municipal Theatre production. (Arabic and Hebrew). (Wadi Salib, Tuesday, Thursday at 8.30 p.m.)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

PIANO RECITAL – Andrea Katz plays Beethoven, Chopin. (Tzavta, tomorrow at 11.11 a.m.)

THE ISRAELI TRIO – Alexander Volkov, piano; Menachem Breuer, violin; Marcel Bergman, cello. Plus guest Robin Weisel-Caposuto, soprano: Beethoven evening. (Israel Museum, tomorrow)

ORGAN RECITAL – Gunter Eumann (Germany). Bach works. (Dormition Abbey, Mt. Zion, tomorrow)

ISRAEL PHILHARMONIC ORCHESTRA – Conductor Myung Whun Chung; soloist James Galway, flute. Works by Dvorak, Corigliano. (Binyenei Ha'uma, Monday)

THE ISRAEL SINFONIETTA, BEERSHEBA – Kurt Redel, conductor, Ivri Gitlis, violin. Works by Bach, Respighi, Paganini and Mozart. (Jerusalem Theatre, Tuesday)

JERUSALEM SYMPHONY ORCHESTRA – Conductor Gary Bertini. Opera excerpts by Mozart, Rossini, Verdi and others. (Binyenei Ha'uma, Wednesday)

"ETNAHTA" – Alexander Volkov, piano, plus 8 singers. Works by Janacek (YMCA, Thursday at 4.30 p.m.)

Tel Aviv and area

THE PIANO QUARTET – Yair Kless, Gad Lewertoff, Emmanuel Gruber, Milka Laks. Quartets by Mozart, Zvi Avni, Brahms. (Tzavta, tomorrow at 11 a.m.)

GUITAR RECITAL – Yehuda Schreyer plays Dowland, Bach, Villa-Lobos and others. (Museum, tomorrow at 6.30 p.m.)

BACH'S BIRTHDAY – With Varda Nishri, piano, plus others. (Givatayim, Tzavta, tomorrow)

TRIO ZORI – Play Schubert, Brahms, Shostakovich. Plus soprano and piano recital. (Old Jaffa, Immanuel Church, tomorrow)

PIANO RECITAL – Fei-Ping Hsu (China). Works by Beethoven, Schubert, Chopin, Debussy, Liszt. (Museum, Monday)

BACH AND HANDEL – Michael Meltzer, flute and Baroque recorder; Miri Zinger, harpsichord. (Museum, Tuesday)

ISRAEL PHILHARMONIC ORCHESTRA – See Jerusalem. (Mann Auditorium, Sunday, Tuesday through Thursday)

Haifa

HAIFA SYMPHONY ORCHESTRA – Conductor Uri Schneider. Verdi: La Traviata. (Kiryat Haim, Beit Nagler, tomorrow; Haifa Auditorium, Sunday, Monday)

CHURCH CONCERT – Eli Freund, organ; Juliana Glück, soprano. Works by Buch, Handel, Scarlatti. (Stella Maris Church, Tuesday at 7.30 p.m.)

Others

TWO-PART CONCERT – Soprano and piano; flute and piano. (Ramat Hasharon, Yuval, tonight at 10 p.m.)

GUITAR RECITAL – Yaron and Yehiel Hason play Rodrigo, Bach, Villa-Lobos and others. (Ramat Hasharon, Yuval, tomorrow at 9.30 p.m.)

THE ISRAEL SINFONIETTA – See Jerusalem. (Beersheba, Conservatorium, Sunday, Thursday; Kfar Saba, Auditorium, Monday)

FOR CHILDREN

Jerusalem

THE CAESAR'S NIGHTMARE – Puppet theatre. (Pargod, Monday at 11 a.m.)

DREAM – Puppets and shadows. (Train Theatre, Tuesday, Wednesday at 11 a.m., 4 p.m.)

THE HARE AND THE TORTOISE – Puppet theatre. (Train Theatre, Sunday, Monday at 11 a.m., 4 p.m.)

THE JUDGEMENT WITH THE WIND – Puppet show about King Solomon. Ages 8-12 (in English). (Mekorot Centre, 20-26 Habad, Wednesday at 5 p.m.)

THE MARIONETTES FROM INDIA – Puppet theatre for age 3 and above. Magicians, dancers and camel caravans. (Train Theatre, Thursday at 11 a.m.)

THE PRINCESS WHO NEVER LAUGHED – Theatre. (Pargod, Tuesday at 11 a.m.)

SNOW WHITE – Puppet theatre for ages 3 and above. (Train Theatre, today at 11 a.m.)

SPACE JOURNEY – Music and pantomime. (Jerusalem Theatre, Tuesday at 4 p.m.)

TRAINED ANIMALS – Puppet theatre. (Pargod, Monday at 4.30 p.m.)

WILD SWANS – Puppet theatre for age 6 and above. (Train Theatre, tomorrow at 11 a.m., 4 p.m.)

WINNIE THE POOH – Theatre for ages 5-8. (Jerusalem Theatre, Monday at 10 a.m.)

Tel Aviv area

EZRA DAGAN – Pantomime plus. (Old Jaffa, Hasimtah, tomorrow at 11 a.m.)

SNOW WHITE – (Old Jaffa, Hasimtah, tomorrow at 12.30 p.m.)

Others

PETER AND THE WOLF – Wooden puppets with Eric Smith. For ages 4-8 (Herzliya, Foster House, Tuesday at 11.30 a.m.)

DANCE

Jerusalem

THE BAT-DOR DANCE THEATRE – New works. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

Haifa

BREMEN DANCE THEATRE – From Germany. (Haifa Theatre, tomorrow at 8.30 p.m.)

DANCE RECITAL – Pamela Sharni. (Haifa Museum, tomorrow at 8.30 p.m.)

Others

THE ISRAEL BALLET – New works by Berta Yampolsky, Marius Petipa. (Kiryat Gat, Heichal Hitarbut, Tuesday at 8.30 p.m.)

WALKING TOURS

Jerusalem

Sunday and Tuesday at 9.30 a.m. – Jewish sites, Cardo, Western Wall excavations.

Sunday at 2 p.m. – The Jewish Quarter and Mt. Zion.

Monday at 9.30 a.m. – The Canaanite and Israelite period in Jerusalem.

Monday, Wednesday, Thursday at 11 a.m. – Archeology in the Jewish Quarter: Israelite Tower, Cardo, Burnt House (2 hours).

Monday at 2 p.m. – Sites of special Christian interest (2 hours).

Thursday at 9.30 a.m. – The Mt. of Olives in Jewish, Christian and Moslem belief.

Friday at 9.30 a.m. – The Old City Walls (2 hours).

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3½ hours (unless otherwise stated). Tickets on the spot.

(Continued on page C)

(For last minute changes in programmes or times of performance, please contact box office.)

Material for publication must be at *The Jerusalem Post* offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

هكذا من الأصل

JERUSALEM
Cinemas

CINEMA 1 סינמה 1 in Jerusalem Cinema
Tel. 415067
Today, March 29
Double feature/1 ticket:
THE MOUSE THAT ROARED 2.30
TRADING PLACES 4
Sat., March 30
LADY CHATTERLEY'S LOVER 7.30
1984 at 9.15
See daily listing for weekday films

EDEN Tel. 223829
2nd week
DOUBLE TROUBLE
Sat. 7.15, 9.15
Weekdays 4, 7, 9

BEIT AGRON
Fri., March 29
STREETS OF FIRE 2.30
Sat., March 30
SHABLUL 6.30
STREETS OF FIRE 8.15
LIQUID SKY 10 p.m.
THREE DAYS OF THE CONDOR 11.30 p.m.

EDISON Tel. 221444/5
2nd week
KOKO IS 19
Israeli film
No complimentary tickets
Sat. 7.15, 9.15
Weekdays 4, 7, 9
Transportation assured

ISRAEL MUSEUM Tel. 698211
Sun. 3.30
TIME BANDITS
Mon., Wed. Thur. 3.30; Tue. 4.15
LE BALLON ROUGE
CRIN BLANC
Tue. 6, 8.30; LA BETE HUMAINE

KFIR Tel. 242523
6th week
BEVERLY HILLS COP
Sat. 7.15, 9.15
Weekdays 4, 7, 9

MITCHELL Tel. 227950
7th week
AMADEUS
Sat. 6.45, 9.15
Weekdays 6.30, 9.15

ORGIL
4th week
THIEF OF HEARTS
Sat. 7.15, 9.15
Weekdays 4, 7, 9

ORION
Closed for renovations

ORNA Tel. 224733
PURPLE RAIN
Sat. 6.45, 9
Weekdays 4, 6.45, 9

RON Tel. 223289
REUBEN REUBEN
Sat. 7, 9
Weekdays 4, 7, 9

SEMADAR Tel. 633742
2nd week
LOS SANTOS INOCENTES
Sat. and weekdays 7.15, 9.15

SMALL AUDITORIUM BINYENEI HA'UMA
DUTY FREE MARRIAGE
Sat. 7.15, 9.15
Weekdays 7, 9

TEL AVIV
Cinemas

ALLENBY Tel. 657820
RHINESTONE
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.30, 9.30

BEN-YEHUDA Tel. 222759
8th week
THIEF OF HEARTS
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BETH HATEFUTSOTH Tel. 425161
Wed. 8.30
SOPHIE'S CHOICE

CHEN CINEMA CENTRE
Advance ticket sales only at box office from 10 a.m.

CHEN 1
5th week
COUNTRY
* JESSICA LANGE
* SAM SHEPARD
Academy Award nomination for Best Actress to JESSICA LANGE
Tonight 10, 12.20; Sat. 7.20, 9.40
Weekdays 7.20, 9.40
Fri. 11 a.m. 2
Sat. 11 a.m.;
Weekdays 11, 2, 4.45
ALICE IN WONDERLAND

CHEN 2
Israel Premiere
KILLING SEALS
Tonight 9.45, 12.15
Sat. and weekdays 7.30, 9.40:
ALICE IN WONDERLAND
Weekdays 4.40: COUNTRY
Fri. 11 a.m., 2; Sat. 11 a.m., weekdays 11, 2: MARY POPPINS

CHEN 3
12th week
HAVING IT ALL
Tonight 10, 12.10
Sat. 7.20, 9.35
Weekdays 4.40, 7.20, 9.35
Fri. 11 a.m., 2; weekdays 11, 2;
Sat. 11 a.m.
HERBIE GOES BANANAS

CHEN 4
4th week
CARMEN
Fri. 10 p.m., Sat. 6.30, 9.30
Weekdays 3.30, 6.30, 9.30
Fri. 11 a.m., 2; Sat. 11 a.m.;
Weekdays 11, 2
THE FOX AND THE HOUND

CHEN 5
4th week
REUBEN REUBEN
Fri. 10, 12.15 p.m.
Sat. 7.25, 9.40
Weekdays 4.45, 7.25, 9.40
Fri. 11 a.m., 2; Sat. 11 a.m.; weekdays 11, 2
ARISTOCATS

CINEMA ONE Tel. 657952
48 HOURS
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO Tel. 657952
TRADING PLACES
Fri. 10 p.m.
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

DEKEL
3rd week
7 Academy Award nominations
PLACES IN THE HEART
* SALLY FIELD
7.15, 9.30

DRIVE-IN
Tonight 10; Sat. and weekdays 9.45
TERMINATOR
Sat. and weekdays 6, 7.45
WIZARD OF OZ
Tonight 12.15; Sat. and weekdays 12 midnight
Sex Film

ESTHER Tel. 225610
2nd week
DOUBLE TROUBLE
* TERRENCE HILL
* BUD SPENCER
Tonight 10 p.m.
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

GAT Tel. 267888
11th week
ONCE UPON A TIME IN AMERICA
Sat. 8.30
Weekdays 4, 8

NEW CINEMA GORDON
87 Ben Yehuda, Tel. 244373
4th week
THE BEST FILM OF THE YEAR
TASIO
Spanish dialogue with English subtitles
Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30

HOD
7th week
BEVERLY HILLS COP
* EDDIE MURPHY
Friday night 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

INSTITUT FRANCAIS Tel. 236470
Sat. 7.30
LES VISITEURS DU SOIR

LEV I
7th week
AMADEUS
Fri. 10 p.m., Sat. 6.30, 9.30
Weekdays 3.30, 6.30, 9.30

LEV II Tel. 288818
22nd week
DUTY FREE MARRIAGE
Tonight 10.30
Sat. 7.30, 9.30
Weekdays 1.45, 5, 7.30, 9.40

LIMOR Tel. 260773
4th week
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
* DEBRA WINGER
MIKE'S MURDER
Sat. 11 a.m.: Cannonball Run II

MAXIM
3rd week
THE TERMINATOR
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

MOGRABI Tel. 298331
Israel Premiere
MICKEY AND MAUDE
* DUDLEY MOORE
Tonight, 10; Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

ORLY Tel. 284025
2nd week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Israel Premiere
KOKO IS 19

PARIS Tel. 236605
6th week
Today 12 noon, 10 p.m.
12 midnight
Sat. 7.30, 9.30
Weekdays 2, 4, 7.30, 9.30
METROPOLIS
Sat. 11.30 a.m.: ALLEGRO NON TROPPO

PEER
2nd week
A Ken Russell film
CRIMES OF PASSION
* KATHLEEN TURNER
* ANTHONY PERKINS
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

SHAHAF Tel. 296645/6
8th week
ANDRZEJ WAJDA'S
*****
LOVE IN GERMANY
Fri.: 10 p.m. and 12 midnight
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Sat. and weekdays 11 a.m.:
MAYA THE QUEEN BEE

STUDIO Tel. 298331
3rd week
BACHELOR PARTY
3 Academy Award nominations including Best Picture
Directed by Norman Jewison
* HOWARD E. ROLLINS, JR.
* ADOLPH CAESAR
Tonight 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TAMUZ HAMEHUDASH
5th and last week
The new film by Claude Leluch
VIVA LA VIE
* CHARLOTTE RAMPLING
* MICHEL PICOLI
* JEAN-LOUIS TRINTIGNANT
Tonight 10, 12; Sat. 1.30
Sat. and weekdays 7.15, 9.30

TCHELET Tel. 443950
7th week
BEYOND THE WALLS
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TEL AVIV Tel. 288181
Israel Premiere
Today 2.30, 10

The year we made contact
* ROY SCHEIDER
* JOHN LITHGOW
* HELEN MIRREN
April 2 no showing

TEL AVIV MUSEUM Tel. 257361
2nd week
OH BLOODY LIFE
Sat. 7.30, 9.30
Weekdays 4.30, 7.30, 9.30

THE ISRAEL EXPERIENCE Tel. 836106
Old Jaffa Mall Pasteur St.
Today 3; Sat. 10.45
ANNIE HALL

ZAFON
10th week
Shapira Films presents -
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
THE REVOLT OF JOB

HAIFA Cinemas

ARMON Tel. 664848, 663070
4th week
BACHELOR'S PARTY
Sat. 7, 9.15
Weekdays 4, 6.45, 9

AMPHITHEATRE Tel. 664017/8
Music and dance...the beat of the street
BREAKDANCE II
(Electric Boogaloo)
Sat. 7, 9.15
Weekdays 4, 6.45, 9

ATZMON Tel. 664017/8
2nd week
* TERRENCE HILL
* BUD SPENCER
DOUBLE TROUBLE
Sat. 7, 9.15
Weekdays 4, 6.45, 9

BEIT ABBA KHOUSHY
Weekdays 11 a.m.: STAR WARS
Sat. 7, 9; weekdays 9
SUDDEN IMPACT
* CLINT EASTWOOD

CHEN Tel. 664848, 663070
3rd week
COUNTRY
4, 6.45, 9

FRENCH CULTURAL CENTRE Tel. 668417
Mon. 9.30
HOTEL DU NORD

KEREN OR HAMEHUDASH
METROPOLIS
Saturday 7, 9
Weekdays 4, 7, 9

MORIAH Tel. 645015/6, 664531
5: GREMLINS
7: TOP SECRET
A comedy
9: LITTLE DRUMMER GIRL
Weekdays 11 a.m.: MAYA THE BEE

ORAH Tel. 664017/8
7th week
Milos Forman presents an Academy Award winner
AMADEUS
Sat. and weekdays 6, 9 only

ORLY Tel. 664848, 663070
Sat. 7, weekdays 11 a.m., 4, 6
ALICE IN WONDERLAND
4th week
Sat. 9; weekdays 8
CARMEN

PEER Tel. 664848, 663070
3rd week
COUNTRY
Sat. 7, 9.15
Weekdays 4, 6.45, 9

RON Tel. 669069
7th week
BEVERLY HILLS COP
* EDDIE MURPHY
Weekdays 11 a.m.
LASSIE COME HOME

SHAVIT Tel. 85435
Weekdays 5
STAR WARS
Weekdays 7, 9
KOYAANISQUATSI

RAMAT GAN
Cinemas

ARMON Tel. 720706
COUNTRY
Tonight 10
Sat. 7.15, 9.30
Weekdays 7.15, 9.30
Weekdays 4.30
ALADDIN AND THE MAGIC LAMP

LILY
Tonight 10;
Sat. and weekdays 7.15, 9.30
THE HERD

OASIS Tel. 739592
5th week
ONCE UPON A TIME IN AMERICA
Tonight 10
Sat. 8
Weekdays 4, 8
Sat. 6 and weekdays 4, 6
ALICE IN WONDERLAND

ORDEA Tel. 721720
5th week
BEVERLY HILLS COP
Sat. and weekdays 7.15, 9.30

RAMAT GAN Tel. 794504
2nd week
THE TERMINATOR
Sat. and weekdays 4.30, 7.15, 9.30
Weekdays 11 a.m.:
MAYA THE QUEEN BEE

HERZLIYA
Cinemas

DAVID 84021
Sat. and weekdays 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
DOUBLE TROUBLE

HECHAL Tel. 81505
7th week
BEVERLY HILLS COP
Sat. 7.15, 9.30
Weekdays 7.15, 9.30
Weekdays 4.30: WIZARD OF OZ

TIFERET Tel. 87300
2nd week
KOKO IS 19
7.15, 9.15

HOLON
Cinemas

MIGDAL Tel. 841839
COUNTRY
Tonight 7.15, 9.30
Sat. and weekdays 7.15, 9.30
Weekdays 4.30: CINDERELLA

SAVOY Tel. 847141
7th week
BEVERLY HILLS COP
Tonight, 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Weekdays 3: WIZARD OF OZ
Sat. and weekdays 11 a.m.:
MAYA THE QUEEN BEE

BAT YAM
Cinemas

ATZMAUT Tel. 866320
5th week
BEVERLY HILLS COP
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Scene from Paxti Bisquert's Tasio, *which depicts peasant life in a Basque village.*

FILMS IN BRIEF

ALLEGRO NON TROPPO – Stories set to music by Debussy, Dvorak, Ravel, Sibelius, Stravinsky and Vivaldi are brought to screen in a very attractive animation. Italian production.

AMADEUS – Salleri, committed to an asylum after trying to take his own life, confesses his responsibility for Mozart's death, and tells of the relationship between him and Mozart after the genius' arrival in Vienna. With Murray Abraham as Salleri and Tom Hulce as Mozart. Not only for classical music lovers.

ANNIE HALL – Woody Allen's personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags.

BACHELOR PARTY – A comedy about a modern-style traditional stag party. And if John Belushi and gang turn you on, probably so will this movie.

BEVERLY HILLS COP – Comedy-thriller with Eddie Murphy in the lead role playing the unconventional cop from Detroit who outwits his fellow cops in uncovering the facts in a murder case. Reasonably entertaining.

BEYOND THE WALLS – Israeli director Uri Barbash deals with the complex relationships between Jews and Arabs in a maximum-security prison. A very good film, winner of the Critics' Prize in Venice.

BREAKDANCE II – The street gangs of Los Angeles are still popping, and locking, and breaking, probably on their way to another box-office hit.

CARMEN – Screen version of the opera by director Francesco Rosi. Successful rendition, true to the original by Bizet, with rich characters. Excellent camerawork contributes to an extremely enjoyable film.

COUNTRY – A well-directed American rural drama about a farming family, warm-hearted and unsophisticated, facing difficulties with which they are unable to cope. But after a hard fight, they come out winners in the end. Starring Jessica Lange.

CRIMES OF PASSION – Ken Russell's new film is the story of a fashion designer by day who becomes a hooker by night. A pseudo-Freudian escapade, filled with carefully-planned choreographic copulating, as well as typical Russell-like attempts to shock his audience.

48 HOURS – The kind of picture that invites you to switch off your mind, follow the action (of which there's plenty), enjoy the dialogue, all the barbs and snide remarks, laugh at the unseemly situations the two protagonists share, and forget it all as you leave the cinema.

GREMLINS – Meet these small, cuddly pets with their special ways. They sometimes cause terror, more often cause humour, but producer Spielberg's special effects make the movie a little marvel. Great entertainment.

THE HERD – Award-winning film written by the scriptwriter of "Yol." A tragedy, taking place in Turkey, about the marriage of a shepherd and his wife from a rival family. A rough, gritty film that can't be described as enjoyable.

KOYAANISQATSI – A panoramic look at life in modern America without any commentary or plot. Utilising slow-motion techniques and infrared photography, it wanders from Indian rock paintings to the world of nuclear photography. A totally captivating film-going experience.

LIQUID SKY – A Russian-directed, New York, new wave film. All sorts of crazy, outrageous [illegible] add to this super-crazy science-fiction [illegible] and a violent one at that.

LOS SANTOS INOCENTES (THE HOLY INNOCENTS) – Set in Spain in the Sixties, about a family of vassals in conflict with the land owners. Very well-shot film, but difficult to enthuse about it.

OH, BLOODY LIFE – Hungarian film about aristocrats and bohemians in conflict with the 1951 revolutionary regime.

MARY POPPINS – Julie Andrews as the nanny with magical powers sings and dances her way through this musical fantasy for all the family.

METROPOLIS – A newly-edited version of the 1926 German film, complete with loud, electronic music. About a world of manipulating the masses through the media. An exciting visual experience.

1984 – Director Michael Radford's adaptation of George Orwell's novel, about a futuristic world where Big Brother is always watching you. Excellent film, remaining true to the original novel. With Richard Burton and John Hurt in the lead roles.

PLACES IN THE HEART – Robert Benton's latest film, excellently directed, is a rural story about simple people tackling great, human problems in their own sensible way. Excellent acting, particularly by Sally Field in the lead role.

ONCE UPON A TIME IN AMERICA – The chronicle (almost 4 hours' long) of 50 years in the lives of two Jewish gangsters in New York, from the Twenties through to the Sixties. Too lengthy to be interesting all the way through.

REUBEN REUBEN – Tom Conti plays a dissipated, alcoholic, lecherous, rumpled Welsh poet who survives by lecturing about his own poetry at ladies' tea parties in American suburbia. Intelligent entertainment.

THE REVOLT OF JOB – Based on a true story, the film is set in Hungary in 1943. A young Christian boy, an orphan, is adopted by a middle-aged Jewish couple whose children have all died. Excellent, touching portrayal of their relationship, as well as the time period.

SOPHIE'S CHOICE – Pakula's film not only doesn't add any new dimensions to William Styron's novel, but also diminishes its impact by putting terrifying conceptions that should be beyond anyone's imagination into clear pictorial images.

STAR WARS – A tale of inter-galactic civil war between the dark rulers of the new Empire and the rebels of the creative Force. A dazzling adventure story of the purest kind, it lacks every scrap of logic, bursts with high-spirits, is totally dependent on the turns of good fortune and is aimed at the child in us all. Superb special effects at all levels but mediocre characterizations and dialogue – with exceptions. The robots steal the show.

TASIO – The life story of one peasant in one Basque village, from boyhood to full maturity. An excellent portrayal of life reduced to its bare essentials, taking place entirely in the countryside, with exquisite shots of the characters caught by the camera.

THE TERMINATOR – About a war that will be waged in the year 2027 between humans and machines. Action movie filled with violence, depicting a pretty grim future for mankind.

THREE DAYS OF THE CONDOR – Topical suspense drama about covert activities within the CIA with Robert Redford as a researcher trying desperately to survive in a nest of homicidal intrigue.

TIGHTROPE – Clint Eastwood plays a police officer, abandoned by his wife, employing the services of the local ladies of the night. Investigating a series of murders of prostitutes, he is forced to face his own worst self, and we see his despair as he realizes the dark side of his nature. Average film.

TIME BANDIT – Directed by Terry Gilliam of the Monty Python gang, is, as expected, full of fun. Along with an impressive array of stars, including Sean Connery, Sir Ralph Richardson, Shelley Duvall and Katharine Helmond, this romp through history features the typical Monty Python irreverance towards anything sacred.

TOP SECRET – About the efforts to return a famous scientist who has been captured by the East Germans. Amusing, light entertainment, certainly nothing more.

TRADING PLACES – The prince and the pauper theme is back again, this time in Philadelphia. When the gags are good, they are very good, but too many silly plots in between.

2010 – Sequel to "2001 – A Space Odyssey." Scriptwriter and director Peter Hyams has adapted Arthur C. Clarke's 1982 novel "2010: Odyssey Two." The film focuses on a sub-text about American and Russian scientists who travel to Jupiter together.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

WALKING TOURS

(Continued from page A)

Archeological Tours

Daily at 11.30 a.m., Friday at 9.30 a.m. – Jewish Quarter Burnt House, Cardo.

Sunday, Tuesday, Thursday at 8.45 a.m., Monday at 2 p.m. – Excavations below Temple Mount.

Sunday, Wednesday at 2 p.m. – City of David, Area "G," Hezekiah's Tunnel, Pool of Siloam.

Monday, Wednesday at 8.45 a.m. – Temple Mount, Dome of the Rock.

Tuesday, Thursday at 2 p.m. – Christian and Moslem Quarters.

Tours last approximately 2 hours. Meet at Cardo information booth, Jewish Quarter. Tickets on the spot.

Tel Aviv / Jaffa

Monday, Thursday at 10 a.m. – Legendary and traditional Jaffa.

Monday, Thursday at 2 p.m. – Pioneers and Dreamers: Jaffa and Tel Aviv.

Monday, Thursday at 8 p.m. – Jaffa by night.

Tours last about 2 hours. Tickets on the spot. Meet at Clock Tower Square, Jaffa.

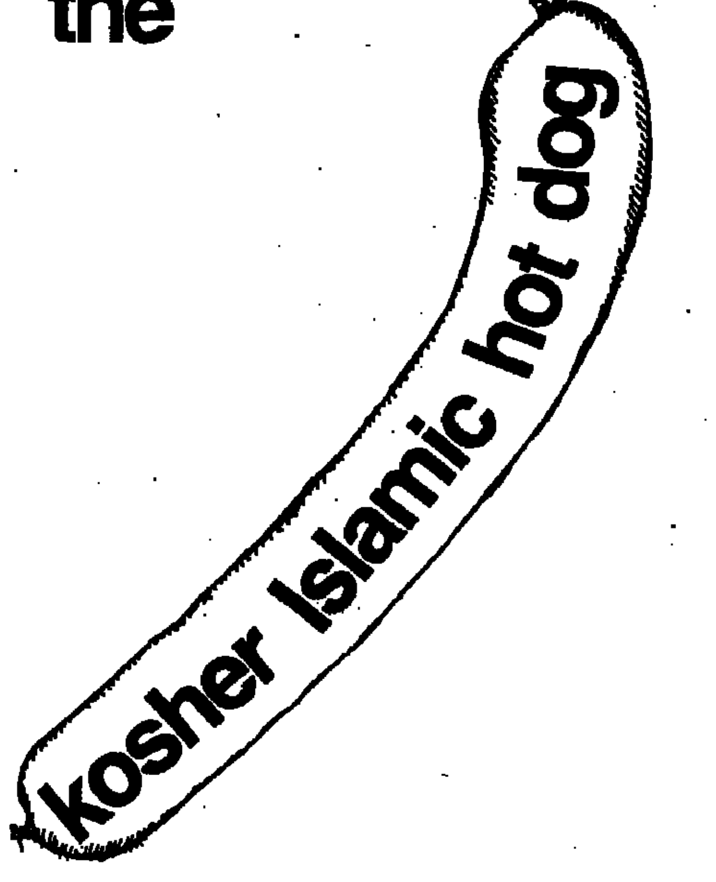
Haifa

"Sabbath Morning Walk" – Tomorrow at 10.00 a.m. till 1.00 p.m. from Panorama Rd. Organized by the Haifa Tourism Development Ass., includes museums, Baha'i Shrine and gardens and others.

Safad

Daily expeditions to old Jewish Quarter of Safad, synagogues, War of Independence landmarks, cemetery. Tel. 067-30448.

and now, the



In many diaspora communities where Jews reside, it is often a problem to find kosher food. Now, there could arise a situation in which a country has an abundance of kosher meat, but no Jews.

Saudi Arabia, which does not permit Jews to enter the country, has decided to purchase Israeli sausages from the Soglowek meat factory in Nahariya. A major market survey made by the Saudis showed the Soglowek products as suiting Moslem dietary laws best. The deal is being handled through a European middleman and is waiting for final approval by a senior Moslem religious figure before the deal is completed. Presumably, the mustard is not included.

There are plenty more news items to whet ones appetite in the pages of The Jerusalem Post International Edition. Why not send a gift subscription to a relative or friend overseas.

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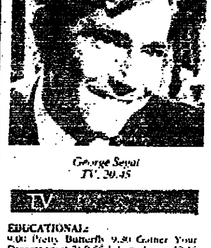
هكذا من الأصل

The Week's TV/Radio Highlights

MARCH 29 – APRIL 4

FRIDAY



George Segal
TV, 20.45

TV

EDUCATIONAL:
9.00 Pretty Butterfly 9.30 Gather Your Dreams (part 3) 9.55 Johnny Lange 10.15 International Circus 14.00 Desert Island (part 3) 14.30 Everyman's University: Our Early Years; Viewpoint 15.00 Linus Pauling – fighting scientist 15.55 The Little Match Girl by Andersen.
ARABIC-LANGUAGE programmes:
16.30 Mantinal: Night of the Scorpion
17.15 Cartoons
17.30 News roundup
17.32 Arabic film
19.30 News
20.00 Programme Trailer
HEBREW PROGRAMMES resume at 20.05 with Shabbat songs
20.15 News
20.45 *Ship of Fools* Stanley Kramer's 1965 film stars Vivien Leigh, Simone Signoret and George Segal
23.10 Music – Debussy, Preludes 1-7.
23.40 News
JORDAN TV (unofficial):
14.45 Webster. 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Open All Hours 21.10 *Murder She Wrote* 22.00 News in English 22.15 Play of the Week
MIDDLE EAST TV (From T.A. north:
13.00 Insight 13.30 Another Life 14.00 700 Club 14.30 Shape-up 15.00 Afternoon Movie 16.30 Spiderman 17.00 Popeye 17.30 Super Book 18.00 Bonanza 19.00 Fall Guy 20.00 Another Life 20.30 News 21.00 Laverne & Shirley 21.30 Movie 23.30 700 Club 24.00 News Update 00.30 Eventide

VOICE OF MUSIC

6.02 Morning Melodies
7.07 Haydn: Piano Sonata No.6; Mozart: Movement from Quintet No.1, K.174; Bach: Prelude and Fugue in C major; Bach: Chorale Prelude
7.30 Moffat, Suite in G major; Purcell: Te Deum, Mozart: Piano Concerto No.1 (Gutierrez); Brahms: Quartet No.1, Op.51 (La Salle); Rachmaninoff: Symphony No.3 (Berlin Philharmonic, Maazel); Dvorak: 10 Duets from Moravian Duets; Shostakovich: Symphony No.9 (New York, Bernstein)
12.00 An Hour with Iona Brown
13.05 Jewish and Israeli Music (no details available)
14.00 Beethoven: Leonore No.3; Britten: Fantastic Quartet No.2; Mozart: Sonata K.305; Lev Cohen: Fanfare and Chamber Music for Brass Trio; Rachmaninoff: Morceaux de fantaisie, Op.16, Nos.4-6; Bach: [illegible]

SATURDAY

Eugene Ormandy
Army Radio, 22.05

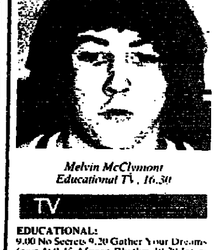
TV

ARABIC-LANGUAGE programmes:
16.02 Les Miserables by Victor Hugo (part 4)
17.00 News roundup
17.02 English Gardens
17.30 Cartoons
17.45 Wonder Woman: Phantom of the Roller Coaster (part 2)
18.30 Family Magazine
19.00 Entertainment
19.30 News
HEBREW PROGRAMMES begin at 20.00 with a programme for the end of Shabbat
20.30 *Three's Company*: Larry Loves Janet
21.00 Mabat Newsreel
21.30 Mabat Sport
22.30 The A-Team action series: Labour Pains
23.15 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Tales of the Unexpected 21.00 Entertainment 22.00 News in English 22.15 Movie of the Week
MIDDLE EAST TV (From T.A. north:
15.30 Sports Spectacular 16.00 International Sportsworld 17.00 Wide World of Sports 18.00 Wrestling 19.00 Olympic Minutes 21.00 Pops 22. Movie

VOICE OF MUSIC

7.00 Vivaldi: Concerto for Recorder: Mozart: Symphony No.29 in A major (Barenboim); Handel: Chorus from Israel in Egypt (Mormon Tabernacle, Philadelphia); J.C. Bach: Harpsichord Concerto (Frank Pelleg, Jerusalem Chamber Orchestra, Mendi Rodan); Mendelssohn: Octet (Melos, London); Prokofiev: Suite from Love for Three Oranges
9.00 Music Quiz
10.00 The Jerusalem Symphony Orchestra – Bach: Suite No.4 (George Malcolm); Ami Maayani: Violin Concerto (Lydia Mordkovich, Mendi Rodan); Mahler: Lieder eines Fahrenden Gesellen (Helen Watts, Gary Bertini); Brahms: Piano Concerto No.1 (Krystian Zimerman, Bertini)
12.00 Radiodrama
13.00 Natasha Tadson, piano – Schumann: Etudes Symphoniques, Op.13; Schubert: Sonata in C minor, D.958
14.06 Offenbach: Orpheus in the Underworld
17.00 Jacob Ypolitie Rodriguez talks about the music he is Paris in his time (part 3)
18.00 Music from the Eleventh Year
19.00 Haydn: Piano Concerto No.4; Britten: Sinfonia Da Requiem; Mozart: Sonata K.305; Lev Cohen: Fanfare and Chamber Music for Brass Trio; Rachmaninoff: Morceaux de fantaisie, Op.16, Nos.4-6; Bach: [illegible]

SUNDAY



Melvin McClemont
Educational Tv, 16.30

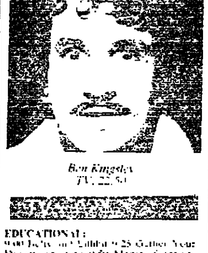
TV

EDUCATIONAL:
9.00 No Secrets 9.20 Gather Your Dreams (part 4) 9.45 African Rhythm 10.30 International Circus 14.00 Great Britain 14.15 The Road to Yavne 14.45 Mysteries – Hello Israel 15.00 Everyman's University: The World of Chemistry; Plant Life; Health 16.00 Rehov Sumsum 16.30 Out of Bounds (part 3) 17.00 A New Evening – live magazine
CHILDREN'S PROGRAMMES:
17.30 Little House on the Prairie: Wild Boy (part 1)
18.20 Animated film
ARABIC LANGUAGE programmes
18.30 News roundup
18.32 Gigi (part 17)
19.00 Weekly News Magazine
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Programme Trailer
20.15 Top of the Pops – hit parade
21.00 Mabat Newsreel and Overseas Sports Review
21.40 Running Blind. Final episode of a 3-part BBC spy and suspense serial, starring Stuart Wilson and Helda Steinthorsdottir
22.30 Meetings – encounters between people who usually have no contact
23.20 Music – Bach: Partita for Piano in D major
23.45 News
JORDAN TV (unofficial):
17.10 Noddy in Toyland 17.40 That's Incredible! 18.00 French Hour 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Don't Wait Up 21.10 To be announced 22.00 News in English 22.15 Scarecrow and Mrs. King
MIDDLE EAST TV (From T.A. north:
13.00 Westbrook Hospital 13.30 Insight 14.00 700 Club 14.30 Good News 15.00 Afternoon Movie 16.30 Children's Specials 17.00 Popeye 17.30 Flying House 18.00 Circus 19.00 Cultural 20.00 Specials 21.00 Death Valley Days 22.30 Movie 23.00 700 Club 23.30 Eventide

VOICE OF MUSIC

6.02 Morning Melodies
7.07 Rameau and Lully: 3 Dances; Vivaldi: Sonata for Flute and Harp; Wilhelmine Bucherer: 7 Songs for Soprano and Harp; Rameau: Rondo
7.30 Mozart: Serenade No.8, K.286; Weber: Clarinet Quintet, Op.34; Schumann: Cello Concerto, Op.129 (Tortelier); 5 Polkasongs from the British Isles (Kirl Te Kanawa); Webern: Passacaglia
9.30 Verdi: Suite in Old Style; Mozart: Sinfonia Concertante for Violin and Viola, K.364 (Stern, Zukerman, Israel Philharmonic, Mehta); Bach: Concerto for Violin and Oboe in D minor (Szeryng, Holliger, Bach Collegium, Stuttgart, Rilling); Mendelssohn: Symphony No.4 (Hamburg Berlin)
12.30 Lully: Suite from Carnival, overture; Mozart: Sinfonia Concertante for Violin and Viola, K.364 (Stern, Zukerman, Israel Philharmonic, Mehta); Bach: Concerto for Violin and Oboe in D minor (Szeryng, Holliger, Bach Collegium, Stuttgart, Rilling); Mendelssohn: Symphony No.4 (Hamburg Berlin)

MONDAY



Ben Kingsley
TV, 22.50

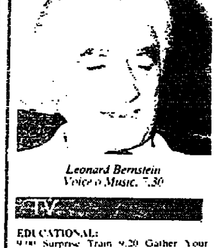
TV

EDUCATIONAL:
9.00 Jelly and Lilliba 9.25 Gather Your Dreams (part 5) 9.50 Monica Geller, athlete 10.15 The Atom Spy 14.00 The Sea Must Live – nature film 14.30 Another Story 15.00 No Secrets 15.20 Pinocchio (part 2) 15.40 American Short Story 16.25 Rehov Sumsum 17.00 A New Evening – live magazine
CHILDREN'S PROGRAMMES:
17.30 Kites – programme for 9-12 year olds
18.00 Different Worlds: The Contracts
ARABIC-LANGUAGE programmes.
18.30 News roundup
18.32 Programme Trailer
18.35 Sport
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Love Boat
20.50 Beauty Spot – tips for hikes and trips
21.00 Mabat Newsreel
21.30 Never the Twain – British comedy series starring Donald Sinden and Windsor Davies: Who's been sleeping in my bed?
22.00 This is the Time
22.50 Edmund Kean – one-man show by Ben Kingsley portraying the famous Shakespearean actor
23.40 News
JORDAN TV (unofficial)
17.30 Cartoons 18.00 French Hour 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Duty Free 21.00 Health Beat 21.10 To be announced 22.00 News in English 22.15 The Chicago Story
MIDDLE EAST TV (From T.A. north:
13.00 Insight 13.30 Another Life 14.00 700 Club 14.30 Shape-up 15.00 Afternoon Movie 16.30 Spiderman 17.00 Popeye 17.30 Super Book 18.00 I Spy 19.00 Laramie 20.00 Another Life 20.30 News 21.00 Happy Days 21.30 Monday Night Football 22.30 700 Club 23.00 News Update, 00.30 Eventide

VOICE OF MUSIC

6.02 Morning Melodies
7.07 Michel Corrette: Concerto for Harpsichord, Flute and Strings, Corelli: Violin Sonata No.4 (Menuhin)
7.30 C.P.E. Bach: Cello Concerto; Mozart: Quintet for Piano and Winds, K.425; Haydn: Symphony No.2; Beethoven: Triple Concerto, Op.56 (Szeryng, Starker, Arrau, New Philharmonia, Barbirolli); Mendelssohn: Symphony No.4 (Hamburg Berlin)
9.30 Berlioz: Roman Carnival, overture; Mozart: Sinfonia Concertante for Violin and Viola, K.364 (Stern, Zukerman, Israel Philharmonic, Mehta); Bach: Concerto for Violin and Oboe in D minor (Szeryng, Holliger, Bach Collegium, Stuttgart, Rilling); Mendelssohn: Symphony No.4 (Hamburg Berlin)

TUESDAY



Leonard Bernstein
Voice o Music, 7.30

TV

EDUCATIONAL:
9.00 Surprise Train 9.20 Gather Your Dreams (part 6) 9.50 To Russia with Elton John (part 1) 10.25 International Circus 14.00 A Doll for Tomako 14.30 It will never happen to me 14.45 French 15.00 Everyman's University: Emerging African Nations; 20th Century Dictatorships: Viewpoint 16.00 Rainbow – Shabbat Light 16.30 No Secrets 17.00 A New Evening – live magazine
CHILDREN'S PROGRAMMES:
17.30 Maya the Bee
17.55 Sports
ARABIC LANGUAGE programmes.
18.30 News roundup
18.32 Half's Stones
19.00 Documentary
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 What a Piece – TV game
20.30 Kolbotek – consumer magazine
21.00 Mabat Newsreel
21.30 First Aid for Accident Victims (part 3)
21.35 Second Look – news commentary and background
22.15 Exil. Part 4 of a 7-part German serial based on the book by Lion Feuchtwanger: Trauteuem
23.15 Sofa Discussion – Yirmiyahu Yovel talks to Sir Stuart Hampshire
23.45 News
JORDAN TV (unofficial):
17.45 Erasmus Centre 18.00 French Hour 19.00 News in French 19.30 News in Hebrew 19.45 Magazine Zero One 20.00 News in Arabic 20.30 Star of the Family 21.10 Concealed Enemies 22.00 News in English 22.15 Hardcastle and McCormick
MIDDLE EAST TV (from T.A. north:
13.00 Westbrook Hospital 13.30 Another Life 14.00 700 Club 14.30 Shape-up 15.00 Afternoon Movie 16.30 Spiderman and Friends 17.00 Popeye 17.30 Flying House 18.00 I Spy 19.00 Rapido 20.00 Another Life 20.30 News 21.00 Lucy 21.30 King 23.15 700 Club 24.00 News Update 00.30 Eventide

VOICE OF MUSIC

6.02 Morning Melodies
7.07 Bach: Excerpts from Anna Magdalena Bach's Klavierbuechlein
7.30 Telemann: Suite in A minor; Bach: Suite No.1 for Cello Solo (Pablo Casals); Rossini: Sonata for Strings (Solisti di Venezia); Schumann: Manfred Overture (New York Philharmonic, Bernstein);

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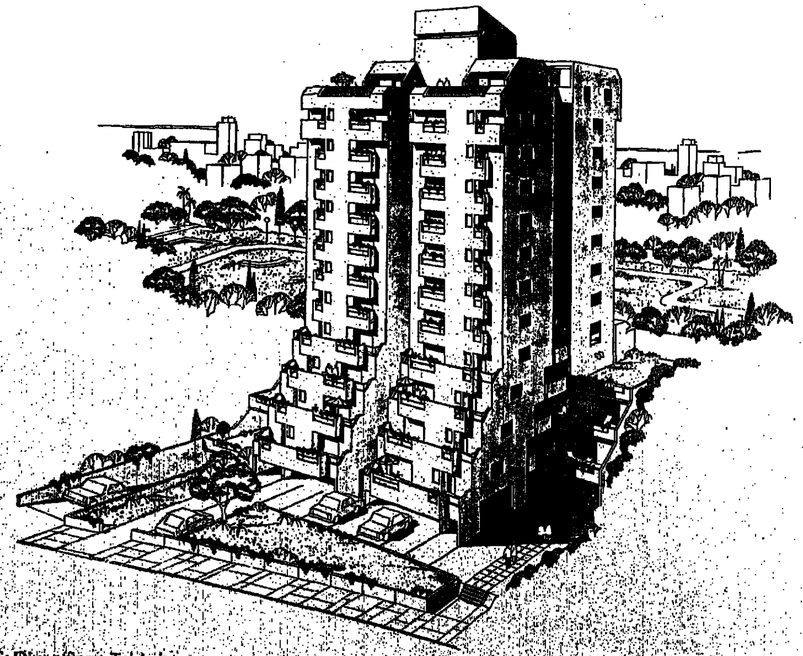

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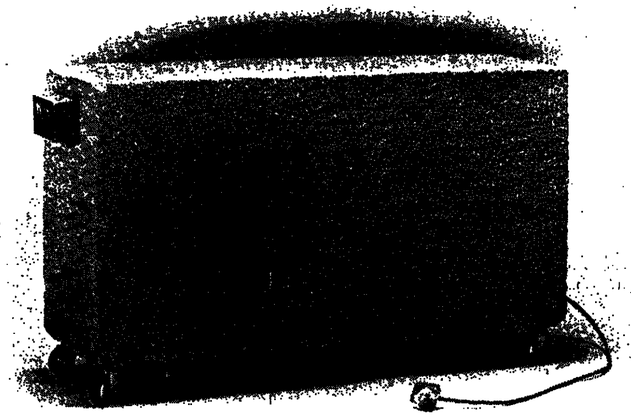

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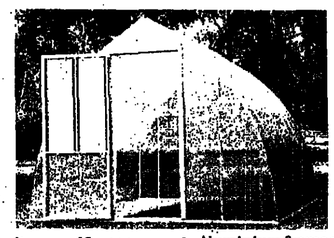
Cover photo, showing renovation of porch to become a light-filled baby's room, by Joel Fishman.

The Jerusalem Post Home and Garden supplement edited by Joanna Yehiel. Layout by Bernard Berniker.

YOUR HOME GREENHOUSE



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هكذا من الأصل

Striking mosaic by Hannah Ishay at the entrance to her home.

Colourful mosaic

Artifacts from many countries enliven the home of artist Hannah Ishay.

Words and pictures: Christine Darg.

HANNAH and Elchanan Ishay have left the Jewish Quarter of the Old City and moved out to Mevasseret Zion, where the suburban atmosphere is just the peace they wanted.

Hannah stood on the entrance balcony to their new villa and said, still with fond reverence: "Living in the Old City was like living in a museum. It was a novelty at first, but after 7 years of all the noise – the praying, the bells ringing, the tourists – I was ready for the tranquillity of this neighbourhood."

Their villa on Rehov HaTsabar was not designed specially for them, but after looking at scores of houses in Jerusalem, it was just their idea of a dream house.

A dramatic two-storey indoor courtyard is the focal point from every room in the house. Large arch-shaped sliding glass doors are featured on all four sides of the downstairs and provide a view of greenery from the entrance foyer, salon, dining room, kitchen and library. All those rooms are open and flow around the courtyard.

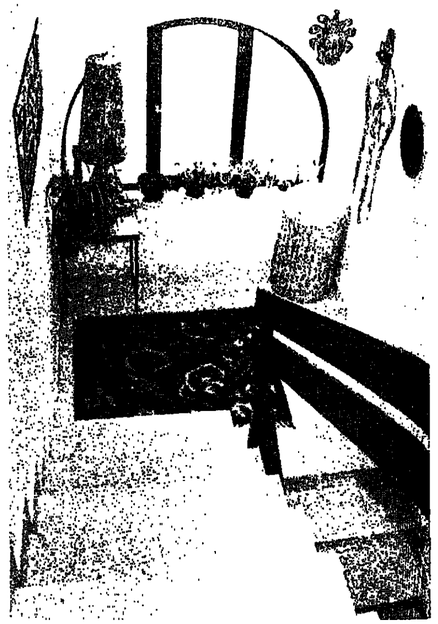
Hannah's green thumb has done justice to the courtyard with large potted plants and a rubber tree that may soon grow almost as tall as the second floor. Upstairs, balconies from the bedrooms also have window views facing onto the courtyard.

Most people could make a good go at decorating such a sunny, happy house, but Hannah's touch is especially deft. Although none of the furnishings is especially expensive, every bargain was carefully selected on many trips abroad, and they reflect a rich collection of colours.

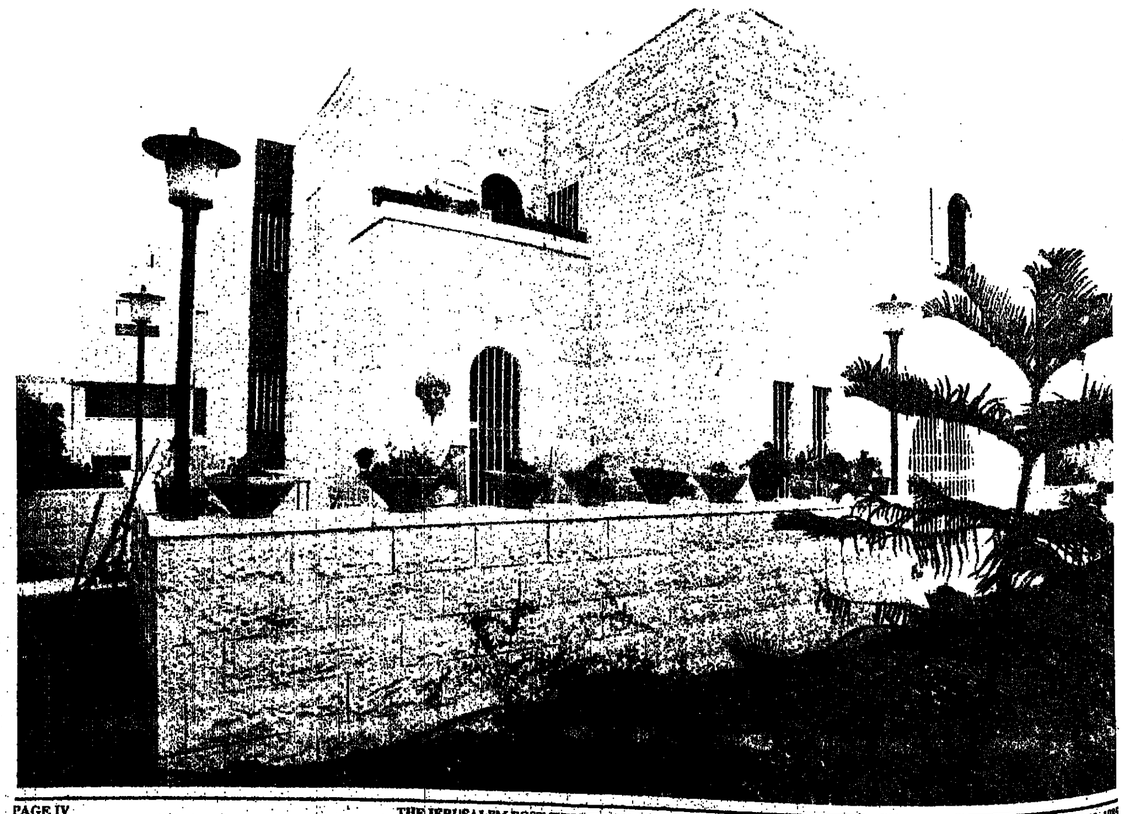
Elchanan's work has taken them to many different countries. And that's the delight of each room: Mexican dark wood furniture with brightly coloured upholstery or tiles easily blends with Jerusalem pottery. Peruvian artwork, a watercolour of the Old City, a Portuguese woven table cloth, an Egyptian wall hanging, and the like.

One room upstairs contains two simple beds with Mexican hand-carved headboards in unstained wood. The Spanish influence gives a Mediterranean feeling that goes so well in an Israeli home. The bedroom walls are simple but stunning with predominantly brown tapestries from Norway, Egypt and Venezuela.

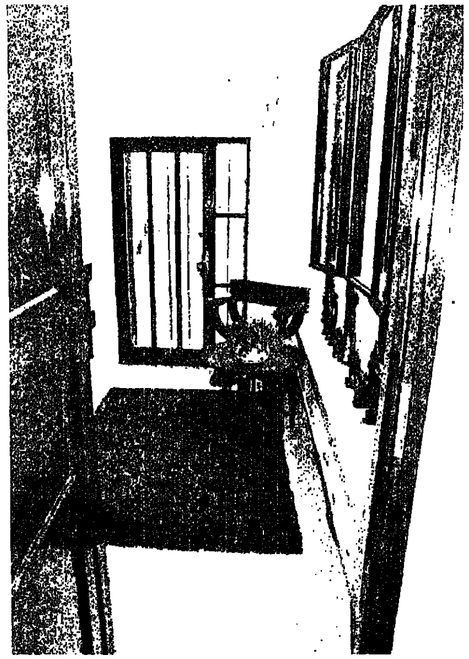
A final touch that makes the Ishay home such a pleasure to the eye is Hannah's own mosaics. She says they're easy to do and don't require unusual artistic skill. She used handfuls of tiny chips to design Old City skylines, not only for the villa's entrance but also for tabletops.



Clay figures and ceramic plates line the salon's arched window (above, left), *while similar window graces sunny stairwell* (above, right). *Hannah added flowerpots to balconies* (below).



Looking up at the two-storey courtyard of the Ishay villa.



Glass doors give maximum exposure to the greenery outside the villa.

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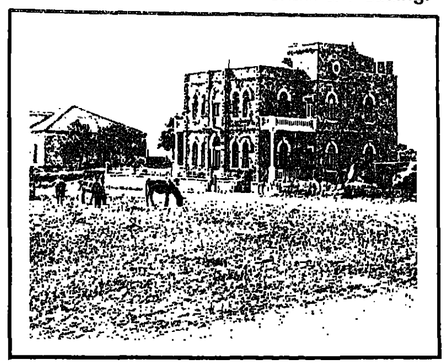
Green thumbs of the Twenties

David Geffen finds a 1928 Garden Handbook was 'a welcome addition to Jerusalem reading.'



MOST people probably take the trees and plants in their neighbourhoods for granted. But it is amazing to look at photos and see how the vegetation around us has exploded in the past five or six decades.

The greening of Jerusalem, as well as of other Israeli towns and cities, did not happen by itself. In the capital, for example, a definitive contribution was made by the Jerusalem Horticultural Society, which was founded in November 1927. Under the leadership of its first president, Lady Annie Constance Plumer, the society broke new ground – both literally and figuratively – in encouraging the residents of the city to beautify their environs with seeds, bulbs and plants. The society both distributed these and provided information on how to plant them.

As with any gardening venture, perhaps the most important item to have is a guidebook. The society, soon after its establishment, commissioned such a booklet and worked quickly to see that it was produced and distributed. In March 1928 the *Garden Handbook* was issued, a welcome addition to the Jerusalem reading list.

In her introduction, Lady Plumer, wife of the high commissioner, noted that the booklet was a labour of love.

"I am quite sure," she wrote, "that if the booklet really helps the dwellers in Palestine to improve and make beautiful their gardens, the writers will be amply repaid for all the time and trouble that they have expended on it."

The handbook had 20 sections and covered a wide variety of topics. There were sections on soil, types of manure, garden pests and diseases. Specific types of flowers were dealt with separately...bulbs, roses, chrysanthemums and shrubs.

E. Ha-Reuveni, the noted Jerusalem botanist, was asked to write a special section on the wild bulbs and roots of Palestine, an area in which he was considered to be an expert. There were also chapters on vegetables, seedlings and, last but not least, grasses.

The lessons of the *Garden Handbook* are, interestingly enough, still valuable today.

Among the more relevant pieces of advice that were offered were the 10 commandments of soil preparation and plant protection. These were prepared by George Hertz, a "seedsman of Haifa," and read as follows: "The soil on which vegetables or flowers are to be raised must be dug up several times with the spade; fertilizer must not be applied to the soil at the time of sowing the seed, but at least two weeks before sowing; in general, the seed is to be planted at a depth equal to two or three times its diameter; small seeds and sensitive young plants must be protected from the hot sunshine and also from the dry east winds and the western sea winds. During the growth of the plants the soil must be kept mellow by hoeing frequently.

"Regular watering in summer time is necessary but only late in the afternoon or early in the morning, not in the heat of the midday; destroy carefully all weeds, especially quick-grass; keep away all injurious insects and pests, such as ants, mice, etc; if diseases appear, ask immediately an expert gardener what to do. Only in their early stages can diseases be successfully combatted; use only the best seeds suitable for the country and the best garden tools."

Two of the sections of the handbook which continue to be applicable today are those entitled "Calendar of Flowers Suited to Jerusalem" and "Colour Schemes." A Mr. Tansman, writing about Jerusalem flowers, grouped them according to the months in which they begin to bloom. He specifies the name of the flower, the exact time it should be planted, how long it blooms, and what it grows from. It is as valuable a guide for today's Jerusalem gardener as it was for his predecessor over half a century ago.

G. W. Heron authored the section on colour schemes. His words in the Twenties could well have been an inspiration for Teddy Kollek's municipal gardeners who frequently try to outdo themselves with the floral colour patterns they produce.

Heron noted that "in the wild, there is no clash in colour because nature provides a background of green or of weathered rock against which wild flowers of all shades and colours appear to blend and do.

"Therefore," he continued, "to produce the best effects, one cannot do better than follow nature, arrange the setting and concentrate on background." Being practical, he stressed "the hiding of blank walls with trees, shrubs or creepers... and secluding flower gardens by suitable trellises from unsightly buildings or dusty roads."

Then Heron urged the following: "Let the foliage at the back of the border or on the trellis be of such depth of colour as will show up to advantage the flowers in front."

A final section of the handbook dealt with lawn grasses, and advice is given based on experiments in countries with weather and soil similar to that of Jerusalem.

The Jerusalem Horticultural Society, after publishing its handbook, felt that the public would best be introduced to its work through a flower show. On November 12, 1928 at the Citadel, the society sponsored a chrysanthemum show.

Hundreds of people attended from the Jewish, Arab and Christian communities. Tremendous interest was generated and the work of the society was dramatically underway. For the next 10 years it was to have a major impact on the gardening interests of the city. Today, we are the beneficiaries of those pioneering efforts.

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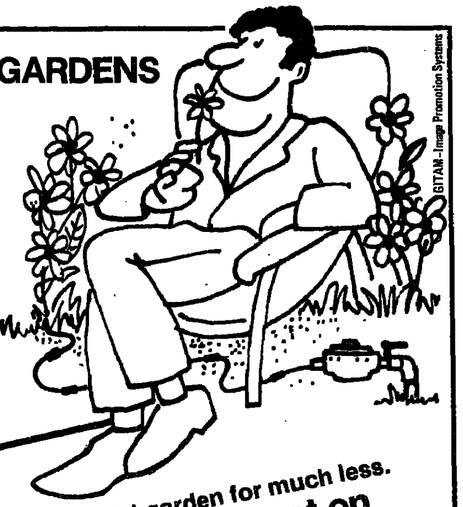

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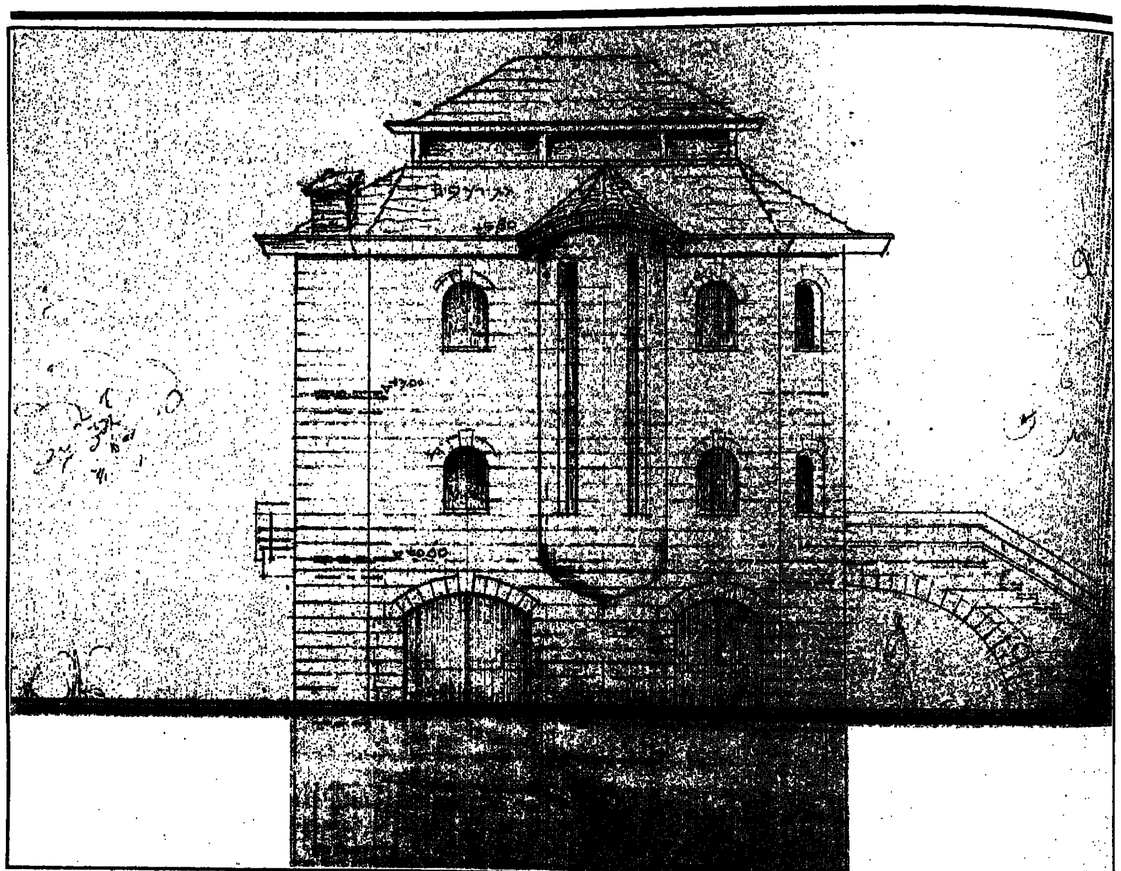

Architect's blueprint for the Yamin House: an organic whole.

Harmonious homes

The 'hotch-potch' architectural styles of the Sixties and Seventies are giving way to imaginative designs in the Eighties, writes Sandra Pepys Heidecker.

ACCORDING to the old adage, an Englishman's home is his castle. With the various build-your-own-home schemes as well as extensions to existing buildings in city suburbs and moshavim, many Israelis have become proud owners of their castles – or follies, as the case may be.

The Israeli villa demonstrates all the individual foibles of post-modernist architects and their clients who are trying to express their individuality. The result – the typical "hotch-potch" Israeli villa of the Sixties and Seventies.

There has, quite clearly, been a design problem here: how to create an Israeli vernacular, a villa or cottage style that would be both suitable for the climate and aesthetically satisfying. While the architectural styles of other countries evolved over the generations, the architects of modern Israel built from scratch.

They built the same apartment blocks by the sea or in the mountains, disregarding local landscape, climate and light. The result has been an "architecture of imitation," a cocktail of styles – International Modern, Middle Eastern, Western European – without benefit of either a pictorial or architectural tradition.

But the last year or two have seen some exciting new developments in residential building, especially in the Jerusalem area. Architects are experimenting with more varied shapes, and trying to integrate them into a more harmonious overall design.

Windows are no longer regimented Bauhaus squares; they are arched or elongated or circular. Doorways, too, are more imaginatively shaped. Cottages are being built with bay windows instead of monotonous flat facades, roofs varied with dormer windows. The stone window frame, an important design element, is back, usually picked out in white or other colour contrasting with the stone-facing of the wall.

Some architects, like Stanley Fields in his French Hill synagogue, with its barrel roof and twin domes, are using varied features in a search for an architectural language which is clearly contemporary, yet rooted in traditional local elements of design. The best feature of the new architecture is that it is, above all, livable, unlike certain experiments in Ramot and Gilo, which may have looked very exciting on the drawing board, but proved less than popular with actual or potential residents.

Jerusalem architect Avraham Tamir is clearly engaged in developing a local vernacular. Petrol stations are one of the most standardized features of the international urban landscape, but in Sheikh Jarrah Tamir came up with a totally different solution. Instead of continuing the traditional assembly of steel and plastic, totally alien to its surroundings, Tamir turned the petrol station into a villa, matching those around it, with tiled roof and arched windows, the forecourt both concealed and shaded by a tiled extension of the villa roof.

In the Yamin house in Talpiot, Tamir introduced a number of features often found in Jerusalem's Old City, but in such a way that they form an organic whole with the rest of the building. Such is the elegant protruding stairwell with its carved stone support, the narrow windows and the varied but integrated angles of the roof with its dormer windows. The external lines of the house are as sculptural as any modernist building, but the total effect is of a house that has somehow grown with the intriguing aesthetic of time, like the patina on old wood furniture.

Tamir is optimistic about architecture in Israel and the achievements of the Eighties. "Public buildings – schools, clinics and libraries – are often first class," he says. "But small private buildings betray the lack of an accepted culture. There is a cacophany, a tug-of-war between the public's needs and the architects' taste. We all learn from our mistakes and the results towards the 1990s will be better buildings than 10 years ago, in terms both of architectural design and actual building materials."

One of the past mistakes, he points out, was in not adapting building design to building function. He cites residential building in Beersheba. "This is a hot desert area – but instead of building according to the climate, the *shkunim* were constructed without suitable insulation or ventilation. As a result, people have to use up expensive energy in air-conditioning." But later buildings in Beersheba, such as the university and Soroka Hospital, are, says Tamir, successful on any count.

Tamir sees the same quandary of design facing the Arab architects designing the new villas of East Jerusalem and Ramallah. "The Arab architecture of the beginning of the century was beautiful, like the villas in Sheikh Jarrah." Nowadays, those traditions have been abandoned, and the Arab architect is also faced with the problem of emerging from various adaptations of modernist design.

Some design problems have been the result of local regulations. Jerusalem and Mateh Yehuda both had unaccountable prejudices against tiled roofs. Today, however, the newest houses in Ramot and Mevaseret add colour to the landscape (and have improved interior insulation) with their attractive sloping red roofs. Such roofs also give better protection to exterior walls, as architects have known since Roman times. Flat roofs require annual waterproofing, since local climatic conditions, with severe temperature fluctuations, especially in Jerusalem, quickly break up any exterior waterproofing material.

The use of wood in both exterior and interior construction has also recently been on the increase, again following changes in local regulations, and Swiss, French and Canadian chalets are beginning to add variety to villa suburbs. At Kfar Batya, owners have combined prefabricated wooden houses and more traditional stone and cement construction.

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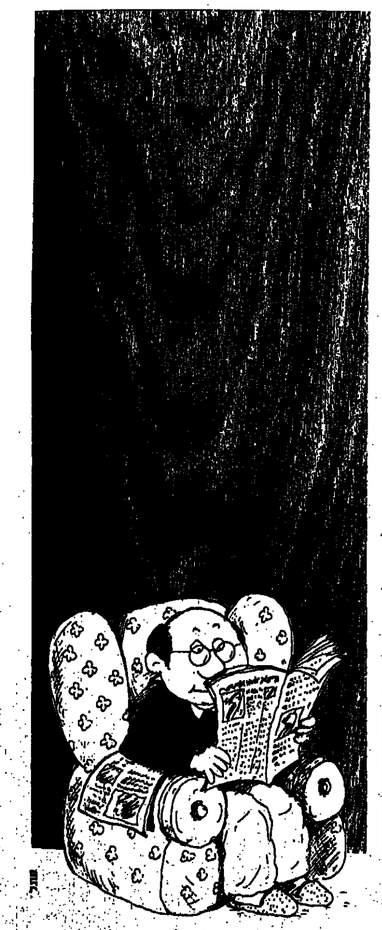

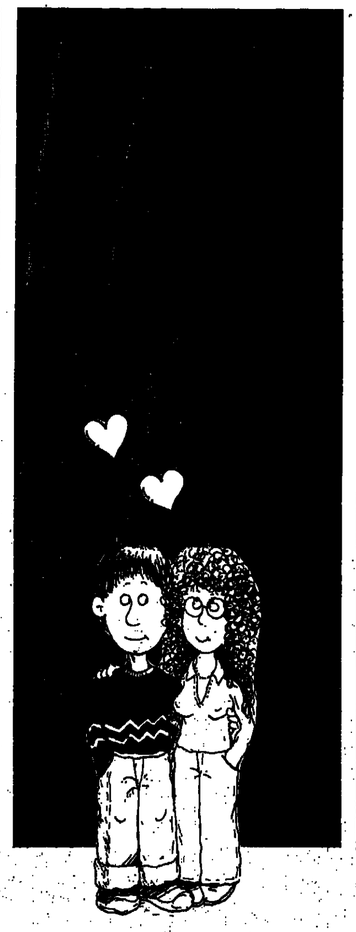

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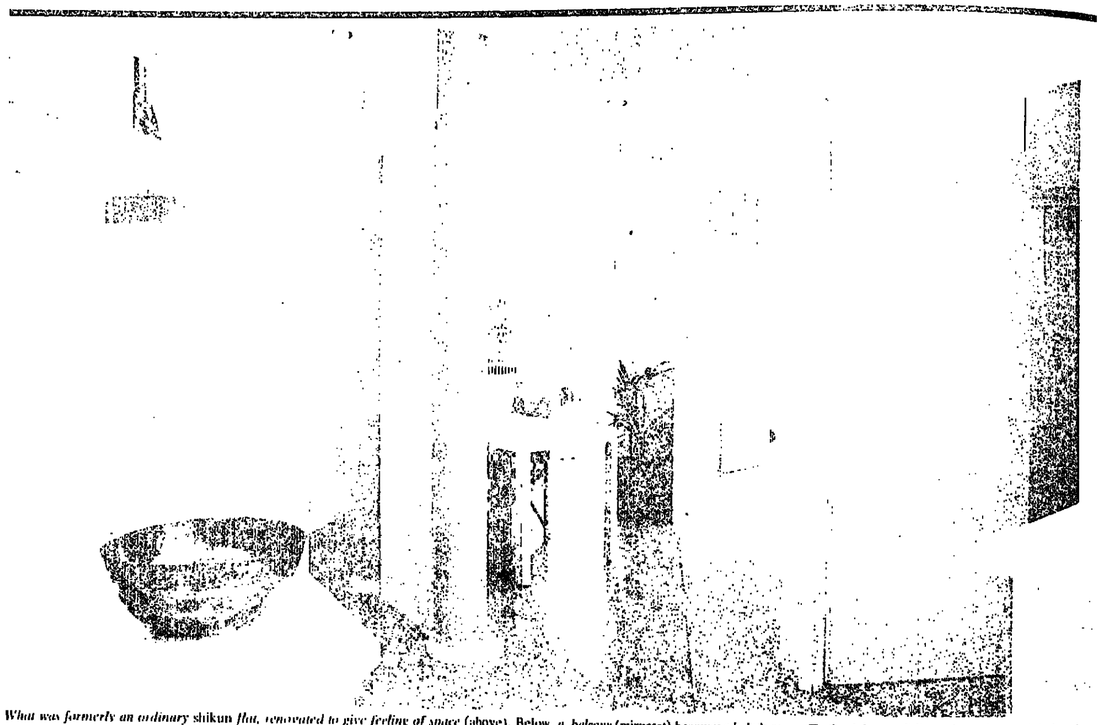
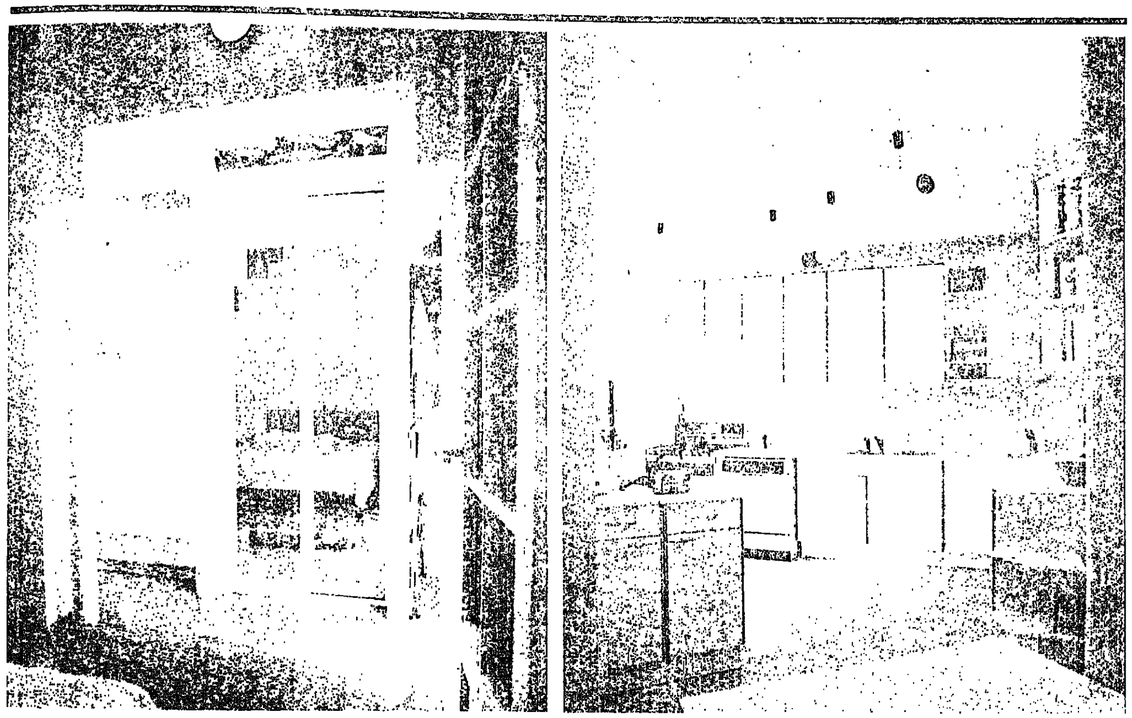


What was formerly an ordinary shikun *flat, renovated to give feeling of space* (above). Below, *a balcony* (mirpeset) *becomes a baby's room. To the right are sliding mirror doors of clothes closet.*



View from master bedroom (above left) *shows entrance to balcony. Centre: a closet with mirror doors. Left is baby's room. Transformed kitchen* (above right) *gives feeling of light and space.*

Enlightened

Two architects are transforming interiors to provide light and space, without changing the exteriors.

Text: Esther Hecht. Pictures: Joel Fishman.

IT IS A sad irony that in a land of almost perpetual sunshine, many families live in depressingly dark dwellings. It is less surprising that in our cities, where land is at a premium, the average home is cramped, and claustrophobia is compounded by the gloom.

Two Jerusalem architects – Michael Schwartz and Ya'acov Kantor – have found daringly original, low-cost solutions to these problems under the most restrictive conditions: totally transforming interiors without changing the exteriors.

For example, they took a standard, box like two-bedroom flat in a 20-year-old stone apartment building. Although the living-room and master bedroom faced south, the flat was dark. The small kitchen was separated from the living-room by a large but dingy entrance hall, used originally as a dining area. Another dark hall led to bedrooms separated by a bathroom and toilet.

Today the flat is airy and seemingly spacious. At 5.00 on a March afternoon, it is flooded with natural light. The dark, wasted spaces have become integral to the living areas.

Using the principle that the longest line one can draw in a rectangular space is a diagonal, the architects rearranged the interior so that it is aligned on a diagonal grid, affording long views and a sense of openness. At the same time, they were very conscious of the need for privacy, so the entrance to the master bedroom was made to pass through a small corridor; that room now has its own full bathroom. Glass blocks in the corridor walls allow light to filter through to the hall and bathroom.

One wall of the corridor is angled, the other is curved – "a combination strictly forbidden in architectural terms," says architect Schwartz, who studied in his native South Africa and at the Technion, where he met his Israeli partner.

"But I took heart from the advice of one of my teachers who said, 'When you walk down a path, your experience when going should be different from that when you are coming.'

"As you are walking towards the bedroom, you feel that you are entering a separate section of the flat. But when you are in the room looking out into the corridor – and as you walk back through the corridor – it feels as though the room extends to where the wall angles."

The feeling of privacy is enhanced by the fact that the second bedroom in the 72-square-metre flat, which will eventually serve as a children's room, has direct access to the main entrance. This room has its own shower and toilet, but these can also be entered from the living area through a plastic screen door, which affords visual and acoustic separation but allows light through.

A simple device, which Schwartz terms "a facade," creates both a small foyer – so that visitors are not "inside" the apartment the moment they come through the door – and a backdrop for a dining area.

"Facades are important even in small spaces," insists Schwartz, "because they give you the feeling that there is more of the building beyond what you can see. It makes the interior space richer."

Located on a diagonal to the apartment's entrance, the facade consists of a rectangular column flanked by two round columns, separated to allow light through. These columns effectively block the visitor's view of the flat.

But perhaps the most beautiful part of the flat – and the most radically changed – is the kitchen, which is as large as one would expect to find in an expansive villa. An exceptionally long L-shaped work area provides a dream of closet and counter space. An additional section closer to the dining area adds yet more storage space and work surface.

Painted in white with light blue trim, with its long view of the living-room, the kitchen gives an impression of lightness despite the oversized, imported appliances in it.

Almost every room in the renovated flat bears the architects' trademark – the diagonal line used effectively in the living-room, for instance, where the angled wall of the corridor leading to the bedroom creates a niche for the stereo and TV.

A far more complex and daring project involved transforming an old, dank, one-storey house of 84-square metres with a small courtyard into a multi-level, light-filled dwelling. The challenge was to effect this metamorphosis of the interior while leaving the exterior virtually unchanged.

From the street, one sees heavy stone walls, punctuated by small, grated windows. But the moment one enters the house, one is in another world. Glass has replaced the stone wall bordering the courtyard, so that exterior and interior have become one. The courtyard has become virtually another room in the house.

A third design by the architects involved an ingenious solution – on a tiny scale – for a young couple expecting their first baby. The minuscule flat in an old Arab house had no space for the baby and no full bathroom. It did, however, have a long but very narrow balcony off the bedroom.

To gain some extra centimetres in width, Schwartz and Kantor removed the large stones on the exterior wall facing the balcony. They then divided the balcony into three areas, creating a Lilliputian baby's room that holds a crib and a dressing table, on the left, and to the right, a full bathroom. Both are entered through diagonally-situated doors. In the trapezoidal centre space, they designed a cupboard with mirrored sliding doors to reflect the bedroom and give an illusion of space.

The baby's room and the bathroom have walls incorporating glass brick to shoulder height, affording both light and privacy, topped by windows through which one can see the trees in the garden. A skylight over the cupboard provides natural lighting for the dressing area. The plan is that the baby's room could eventually be converted into a study.

SCHWARTZ and Kantor are not merely conjurers of grand designs. They devote full attention to detail. In this house, Schwartz points out a slight space between the ceiling and the walls of the living-room.

"Builders have a hard time creating a straight joint between ceiling and walls. To offset this, we have used an inexpensive technique, creating this space which, at night, with artificial lighting, gives the illusion that the ceiling is floating."

To cut costs, locally-made ceramic floor tiles were used, but these vary slightly in size. To mask this defect in the materials, the floor is divided into blocks of nine tiles, with a border filled in by cement, the same floor pattern is continued into the courtyard, adding to the unity of indoors and outdoors.

Schwartz and Kantor conduct a careful analysis of existing structures before plunging into renovations. A family that had bought a flat came to them with an estimate for the cost of renovations which they had received from a building consultant. After inspecting the flat, the architects found that the estimate was but a fraction of the real cost, because the flat was so poorly constructed as to be uninhabitable. The family decided to sue the contractor who had built the flat.

The two also go over every point on a computer check-list before undertaking any renovation plans, so as not to discover while work is in progress that there are beams which cannot be moved, or pipes in places where they didn't expect to find them. This check is especially important in the case of houses whose exteriors may not be altered.

In a detailed contract written in Hebrew or English, Schwartz and Kantor include a precise description of the work involved, cost, a schedule of payments, a list of the contractual commitments of the builder and a tender form. The contract obligates the builder to pay a fine for every day of work beyond the scheduled completion date.

The tender is offered to several contractors and the architects choose what they consider to be the best offer – "not necessarily the cheapest," says Schwartz. As construction progresses, the architects record on the computer every visit to the site and any changes which are made.

Changes are inevitable, says Schwartz, even in the best thought-out plan, but the contract allows the builder to charge no more than the average market price for any changes.

The architects, not the builder, determine when the work is actually finished and whether it is up to the standard agreed upon. The owner of the renovated flat described above said that one of the architects made the builder tear down a wall of the corridor the day after it was built because he detected a hairline crack in a glass block at the base of the wall.

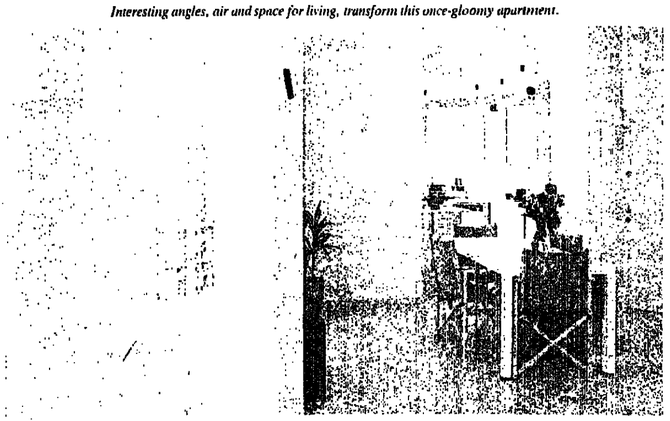
Schwartz and Kantor also advise their clients on how much to invest in renovations.

"It makes sense," says Schwartz, "to spend only as much as will give a good return when you resell the flat. An investment of $10,000, for example, should increase the value of the flat by $20,000."

The usual approach in this country is to do it yourself and renovate without an architect. But what the client saves in architect's fees he is bound to lose in delays and extra costs.

"Our contract," says Schwartz, "gives the client peace of mind, by transferring all the responsiblity – and the headache – to us."

Interesting angles, air and space for living, transform this once-gloomy apartment.



Humanizing the environment

An increasing number of Israelis are realizing the importance of landscape architecture in brightening up both private and public areas. Bernard Josephs reports.

JEREMY EPSTEIN and Mario Yudelevich are architects. Their office in Jerusalem has all the usual paraphernalia – drawing boards, T-squares, rolled up plans and scale models. But between them, the partners haven't designed a single building.

Their efforts are devoted to the bits between the houses, the green areas that afford a breathing space to the hard-pressed citizens of our crowded cities.

The partners are leading members of an expanding profession, landscape architecture, which for years was a Cinderella occupation. In the '50s and '60s the accent was on building, and building fast, to accommodate the country's rapidly growing population.

Notions such as environmental quality and open spaces were, for the most part, cast aside as unimportant.

"The results of that policy are there for all to see," said Yudelevich. "Ugly high-rise apartment blocks, rows of *shikunim*, little boxes within bigger boxes. And not a blade of grass or a tree to relieve the monotony. They didn't know it, but they were building the slums of the future."

Today, however, things are different. Said Epstein: "In the last decade everyone has become aware that a home is not just a flat or a house. It is also the area surrounding it. Landscape architecture is part of nearly every big housing project."

There is still a tendency for contractors to put up as many units as the law allows and then call in landscapers to add a few trees and some grass on the scraps of open land that are left.

But, say the pair, the best results are achieved when landscape architects are consulted at the beginning of a project so that their ideas are incorporated in the overall plan.

"Let's face it," said Yudelevich, who began his career in his native Chile, "building is about profits and a builder doesn't earn from those parts of his site that he turns into parks. Nowadays they don't ignore landscaping anymore, but the bits and pieces they do give us to work on mean that we can do little more than decoration.

"On the other hand, if the landscaper is called in at the beginning then the people who are living in the place will have a much better quality of life. Ramat Eshkol in Jerusalem is a good example of such involvement. Every building there has a green space. But if you go up the road to Kiryat Huyovel you see awful high buildings with just a strip of grass and nowhere for the children in the buildings to play safely.

"What we do has a big social impact. For instance, in many so-called tough areas the problem is one of self image. Depressing surroundings make life hard."

Yudelevich and his partner designed and built a play park for children in the Katamonim, one of the capital's problem areas. They were warned not to put too much into the project "because the vandals will wreck it." But today the garden is flourishing and, more important, it has become a meeting place for children from the Katamonim and those from nearby "better" neighbourhoods.

The aim, said Epstein and Yudelevich, is to humanize the environment. Explained Epstein, who also worked as a landscaper in Manchester and in Belfast: "We try to mould the area in the best way possible. Sometimes we virtually leave things untouched. In other cases we plant trees, build paths, turn boulder-strewn areas into rock gardens and design and build wooden adventure playgrounds for children."

Though everything is carefully planned, said Yudelevich, they have to be flexible in their designs. "We are not working with bricks and mortar; we are working with nature. Often, during the digging process, unexpected things can turn up, like a big rock, for instance, and we use it as part of the design.

"After all, we are trying to preserve nature in an age when everything is desperately urbanized. To do that we use what nature gives us."

The partners work mainly in the Jerusalem area, where they are responsible for designing Gilo Park, Ramot Park and the entrance to Ma'ale Adumim. They are currently working on a park in Ir Ganim.

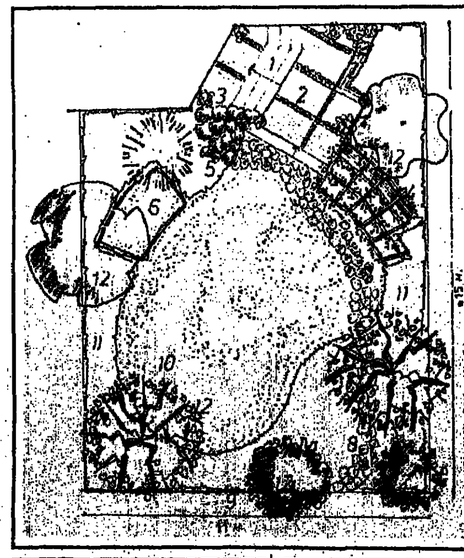
The capital differs, they say, from most other places, because of the wealth of natural characteristics that can be incorporated into a design. They try to retain and to emphasize such typical items as olive trees, ancient terraces and caves. In other, newer places whose personalities are still developing, they are freer to work with new materials and experimental forms.

Both men are enthusiastic about the future of their profession, pointing out that people in general are becoming more aware of the importance of the environment.

But, they add, there are still major problems, especially financial ones. Cities finding themselves strapped for cash cut back on what they consider to be the non-essentials. Often that means parks and open spaces. "There are still authorities who will spend millions building a park for the children and then you have to fight them for money to put a tree in the place," said Epstein.

But, the partners believe, landscape architecture in Israel will go from strength to strength and is well up to world standards. In fact, the current chairman of the World Institute of Landscape Architects is Zvi Miller, an Israeli. And the Haifa Technion has just opened the country's first school of landscape architecture "Both are things to be very proud of," said Epstein.

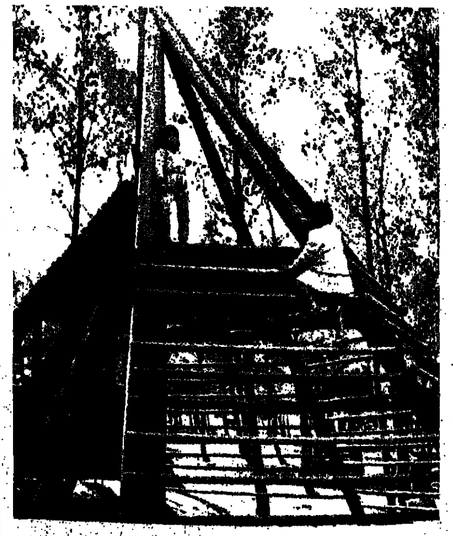
Gilo Park.



This is a design suggested by landscape architect Jeremy Epstein for a garden measuring 15 by 11 metres.

The main features are: (1) stone steps leading to the house, varying the level of the garden; (2) paved patios of Jerusalem stone and pebbles; (3) clay pots with geraniums, giving added texture and colour to the approach to the house; (4) wooden pergola with climbing roses, and (5) a small rock garden with succulent plants.

Other features: (6) sand pit for toddlers; (7) garden seats, one in the patio area, the other below the pergola; (8) footpath; (9) wooden perimeter fence; (10) a lawn in the heart of the garden; (11) shrubs, herbaceous plants and roses, and (12), trees on the edge of the lawn which give shade and a feeling of space.



Gilo Park, designed by Epstein and Yudelevich.

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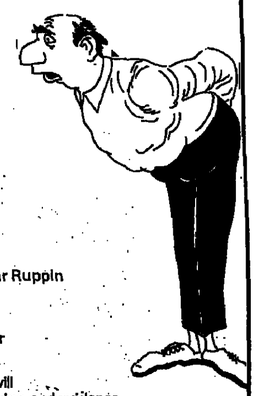

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Tilemaker's tale

Flowers, geometric designs, Persian motifs – you name it, Sandra Aronson paints it on tiles. Nomi Morris visits her studio.

NESTLED in the heart of Ein Kerem is a large-windowed storefront bearing a simple sign: "Tilemaker." Inside the bright, open studio, flooded with classical music, sits tilemaker Sandra Aronson.

For the last three years, Aronson has been designing and painting everything from delicate flowers to elaborate Persian designs on tiles for the kitchen or bathroom. She takes regular commercial tiles that have already been fired, paints on the design with an overglaze, then fires them again.

In addition to home owners, Aronson's clients have included the Jerusalem Foundation, the Hilton Hotel, and the Intercontinental Hotel, which commissioned a series of table tops for its lobby lounge.

Aronson began working with tiles when she remodelled her kitchen and found that she "couldn't stand" the tiles available on the market.

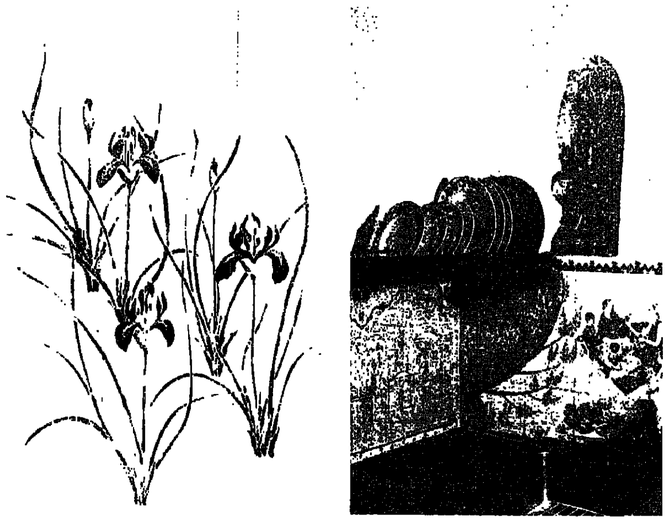
"A friend showed me how to use the glazes and I did my own kitchen," said Aronson. Soon after, she bought a kiln and went into business.

Before developing her tile craft, Aronson dabbled in art while raising her four children. She never formally studied art but was constantly taking courses in such areas as ceramics, drawing, and antique jewelry-making.

Today her studio is lined with examples of her tiles. The design possibilities range from geometric patterns with simple borders to more complex pictures on a plain background. "You can arrange your own decoration according to your feelings," says the tilemaker.

Aronson believes that flexibility is the key to her success. Clients come in with an idea, the dimensions of the area they want decorated, and tiles that they have already bought.

"I then make a layout, to scale, of the area and design something that fits their needs. We then settle up according to their demands and the price they want to pay."



Tile designs by Aronson.

THE TILEMAKER charges $20 an hour for her painting time. There is no charge for the time that goes into consultation. Buying the original tiles, which can differ in quality and price, as well as installing them is the responsibility of the client.

"I number each piece and give the client a map so there is no question as to how they fit together," says Aronson.

She recommends using white tiles because, although it is possible to white paint on coloured ones, the designs do not turn out as clear after overglazing.

Aronson says that tiles for the average kitchen take her about three days to paint, although some complex projects have taken up to two weeks. Although a job may take a short time, she asks for six weeks because her kiln only holds 120 tiles at once – enough for two or three projects.

When doing a large job where the design is set over a number of tiles, Aronson spreads them out like a canvas. The glaze she uses is removable until fired so that the artist has a lot of leeway while working. While she has decorated fireplaces and countertops, Aronson usually paints wall tiles. She does not work on tiles for the floor because she doubts they would hold up. The artist also does paintings in frames and individual tile paintings which make nice gifts.

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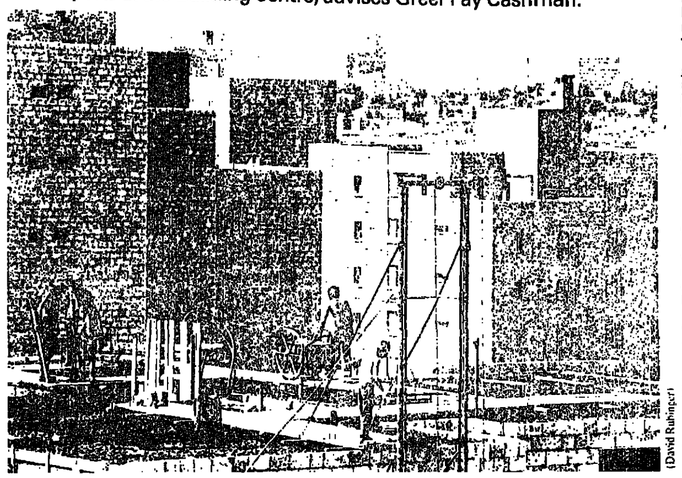
Constructive suggestions

If you want to alter your home or to build from scratch, go to the experts at the Building Centre, advises Greer Fay Cashman.



(David Rubinger)

THE CLASSIFIED advertisement in the "for sale" columns in the newspaper was enticing.

First of all, the apartment was in your price range. Secondly, the location was more or less where you had in mind.

You went out to look and found your future home was in a new apartment block, still in the final stages of construction. Some potential neighbours were already in residence. You could hardly wait to sign the contract – and the sales agent was laughing all the way to the bank.

Later, after you and your money had parted, you discovered pebbles in the pipes. Your ceilings began to flake and black, ugly marks appeared on your walls. In a state of agitation, you rushed back to the office of the contractor. You had to stand in line. There were some vaguely familiar faces ahead of you – neighbours with whom you had not yet become friendly, but with whom you had a nodding acquaintance on the stairs.

If you would have asked them, before plunging headlong into a legally binding obligation, they might have told you to think twice. But you took it for granted that if people were living there, the building must be OK.

When it was your turn to face the smooth-voiced operator behind the desk, you had visions of your apartment crumbling around your ears. You could feel your adrenalin racing. Your face was hot. Beads of perspiration were gathering on your brow. Your palms were sticky. You were scared that you were going to be landed with the expenses for fixing the damage.

Mr. Silver Tongue was calming. He assured you that all you had to do was to make a list of your complaints, and someone would be out to do the repairs within a week.

Considering that you'd been the proud owner of a new apartment for less than three months, the list of complaints was pretty long, but since the contractor was willing to foot the bill for righting things, you figured everything would work itself out.

But it didn't.

Your apartment was duly overrun by a bunch of workmen. For a few weeks you have a reasonably trouble-free existence – and then it all started again.

But this time, Mr. Silver Tongue was not as obliging as he had been before. If you would have taken note of the fine print in your contract, you would have known that any moral obligations that he had towards you expired three months to the day after you signed the contract.

Some of your neighbours had been in the building for more than three months before you turned up on the scene. It would have been a simple thing to do a little door-to-door research, but you didn't. Nor did you bother to examine the plans for your apartment and the blueprint for the whole site.

There's one born every day – and you were one of them.

In retrospect you wish you'd had the sense to go to a lawyer. But legal fees are expensive. You didn't get an engineer to check out the place for you for much the same reason. Now, it's costing you a lot more.

What you probably don't know is that you could have availed yourself of the free services offered by the Building Centre. It would have saved you a lot of money, not to mention aggravation and heartache.

The Building Centre, jointly sired by the Housing Ministry and the Building Contractors Association, will celebrate its third birthday in May. The Tel Aviv operation was so successful that in October 1983, the Building Centre expanded to Jerusalem in terms of counselling, but not exhibits.

The whole idea was to provide a consumer's guide for the general public. "One of the most expensive purchases you make in your life," says engineer Nathan Hilu, "is the place you call home. But most people don't know what to look for when they're buying. It's not like buying tomatoes. You buy them a few times a week and you learn to recognize good tomatoes from bad. A home is often a once in a lifetime purchase."

According to the law, the contractor or vendor must supply the prospective buyer with both land development and building specifications. A lot of vendors conveniently forget about the land development plans – and if the buyer is ignorant of the law, he doesn't ask for them.

Wording in the building specifications is relatively simple, but the text says a lot more to someone with professional know-how than to someone who doesn't know how to change a fuse or unscrew a pipe.

Hilu cites insulation as an example. More often than not, it appears as a solitary word in the specifications. It is totally unadorned by descriptive comment. You want to accept it at face value? It's your funeral. But if Hilu runs his eye over it, he's going to start asking a lot of questions, because he knows all about insulation.

In brand new apartments, the legal onus is on the builder to connect the electricity. Some builders with a loose scruple or two, sneak the electricity costs into extras, which have been previously discussed with the client but not finalized. When you're forking out upwards of $80,000, you tend to overlook sums ranging from $500 to $1,500 which somehow creep into your total outlay.

As for the contract itself, Hilu makes the observation that 90 per cent or more of the contract spells out the liabilities of the purchaser, but not those of the vendor. To be forewarned, is to be forearmed. A lot of otherwise intelligent people go through the motions of house-hunting without referring to a lawyer, because legal fees usually amount to one or two percent of the value of the transaction. This is more than most people want to pay.

Anyone who consults the Building Centre can get engineering, architectural, legal and energy source advice *gratis*. It won't cost you a single *agora*.

Generally speaking, visitors to the Building Centre have specific problems which can be quickly solved. There is the occasional nudnik who is not so much interested in getting an answer to a question as in recruiting forces to help screw the contractor. Usually, one visit suffices, but occasionally the problem drags on.

Hilu recalls that there was a woman who had terrible problems with the residents committee in her block because she wanted to move an obstructive sewage pipe. She came back for advice seven or eight times before the legal consultant referred her to the small claims court, where she won her case.

ALL KINDS of people have problems. In Israel, one of the most common problems is condensation. Insufficient insulation is usually the cause, but not everybody knows what to do about it.

Sometimes the fault is in the roof. Sometimes it's in the walls. Often it's both. Cheap labour in the building industry is costing the country dearly, says Hilu. Other industries which suffered from a labour shortage turned to sophisticated labour-saving machinery and automation, while building practices have lagged behind.

If labour wasn't so cheap, he opines, there would be much more pre-fabricated housing, which would be completed with greater speed and less trouble. In the long run, housing might be more expensive to start with but would cost less in repairs.

Dampness in the walls which plagues so many Israeli households can, according to Hilu, be averted if building standards are upgraded and better quality materials are used. Both contractors and public have yet to be convinced that the considerable extra expense is justified. However, contractors have begun to realize the value to both image and pocket of satisfied customers and are beginning to pay more attention to details and service.

It's a two-way street. Standards won't improve if the public doesn't raise an outcry; and the public won't demand improvement, if it doesn't know its rights.

"Our task," states Hilu, "is to foster awareness and to point people in the right direction."

If you want to make alterations in your home or to build from scratch, it wouldn't hurt to have an expert look over your plans and to advise you on pros and cons. It's even more important to consult a qualified legal expert before you sign a contract. You should certainly be conversant with the symptoms when your building begins to show stress signs. And since you're entitled to artificial light and heat, you should have the right access to the source.

In our strange contrariness, we tend to complain when we are asked to pay for intangibles and to be suspicious when we get them for nothing.

It doesn't pay to be suspicious about the Building Centre. It provides a free service, so reach out and take it. Your only regret will be that you didn't do it sooner.

There's no need to make an appointment. Consulting hours are 3 p.m.-7 p.m. on Tuesdays and Thursdays at 40 Rehov Ha'universita, Tel Aviv, and on Sundays at 15 Rehov Ben Hillel, Jerusalem.

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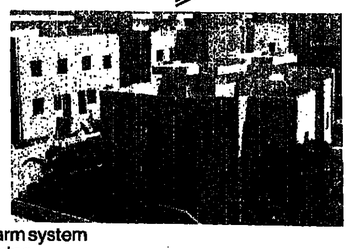

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Secret gardens

Walled-in patios abounding in colourful flowers and trees have been part of the Mediterranean building tradition for centuries, notes Sandra Pepys Heidecker.

Two views of the American Colony Hotel patio.
(Drawings by Sandra Pepys Heidecker)

THE ENCLOSED garden, surrounded by walls, has a long history – especially in Mediterranean countries.

Its very secrecy, its indoor-outdoor ambiguity, the way in which it only reveals its surprises when one goes through a gate or arched entrance, are its sources of pleasure. "The secret garden" is part of nearly every child's memories: Londoners and visitors to London will remember walled gardens in many parks... corners like the one at Golders Hill, where the walled garden is complete with ornamental pool, statue, pergola and sundial.

The Romans built their villas around their patios: Pliny had a "small but pleasant courtyard," enclosed by two colonnades, in his house near Ostia.

The villas of Pompei and Herculaneum have a variety of walled and colonnaded patio gardens – often with pergolas, pools and fountains – which played an important role in their owners' daily lives.

In his winter palace near Jericho, Herod appears to have had a similar design for his pools and sunken garden, while the eighth-century palace of Hisham at nearby Khirbet El-Mafjar has a colonnaded entrance courtyard and walled pool area.

Pools and fountains were not only esthetically pleasing elements in the Mediterranean walled garden, they also were "air-conditioners" during hot summer days.

The enclosed garden had a dual significance for the west in the Middle Ages and Renaissance: It was both a symbol associated with the "Song of Songs" and with the Madonna. In paintings, the Annunciation often takes place in a garden where not only the Lily of the Annunciation but the grassy ground within the walls bursts into flower.

In the *Roman de la Rose*, the lover seeks to enter the courtly Garden of Delight, hidden behind its battlemented walls, in his pursuit of the Rose. Thus, enclosed gardens have been an enduring literary as well as a gardening tradition.

Jerusalem has many hidden patios and gardens which you come upon suddenly in the Old City and elsewhere. St. John's Convent in the Christian Quarter Road is approached through an archway leading into a paved courtyard. Inside is a splendid lemon tree, quite unexpected in the stony heart of the Old City.

If you look from the rooftops or rampart walks of the Old City, you will see a surprising number of trees and small gardens. Some are at ground level, and some are on or above the rooftops. The garden of the Lutheran Hospice, is both at rooftop level, as it stretches over the *shuk*, and also on ground level, a result of combined accretions of time and topography.

Here are many of the classical features of the patio garden – paved paths, flowerbeds and pool complete with giant goldfish. The garden is unusual in that it also has a small grassy area and tall mature trees; you walk on a shaded lawn at rooftop level, enjoying view of more rooftops, with the Dome of the Rock and the Mount of Olives beyond. This is a decorative garden.

The patio courtyards of the houses in the older quarters of Jerusalem outside the walls, in the Bukharan and Nahlaot areas, were really an extension of the small homes surrounding them. Trees and flowers are still tended in these paved and sheltered gardens, which continue to contribute to the kitchen fare of their owners.

The most classical patio of Jerusalem is one where the main activity is eating – in the courtyard of the American Colony Hotel. Here the symmetrical arrangement of the raised flowerbeds grouped around the central fountain, like the pattern of a Shiraz rug, is set off by the assymetrical planting of trees.

The tall palm tree is balanced by the mature cypress and the orange and lemon trees, richly abundant with fruit which is never picked, shine brilliantly green and gold against the pale Jerusalem stone of the walls and flagstoned paths.

More colour, delicate tones of blue and green, is added by the panelled niches of Iznik tiles. Where medieval chivalry would have placed a climbing rose, there is a magnificent wall of trellised pink geranium.

Owners of small balconies or terraces can reproduce much of this atmosphere in miniature: Any wall will support a climbing geranium, while miniature fruiting lemon and orange trees, as well as dwarf roses, can easily be grouped in pots, along with seasonal plants.

One of the features of the American Colony patio is its integration of archeological fragments found on the site. Other patios in Jerusalem also include such historically resonant elements. The Rockefeller Museum, with its colonnades, waterlily-strewn pool and fine collection of sarcaphagi, mosaic and sculptural fragments, is one such example.

Stepping through the tall gateway by the Second Station on the Via Dolorosa, one finds yet another. This Italianate courtyard – part of the church complex – with its arched colonnade, oleanders and palm tree, also possesses a collection of archeological remnants.

The Mediterranean tradition of *al-fresco* eating can be enjoyed even on wintry days in the sheltered enclosed gardens of Jericho. But at the Caravan Restaurant in Abu Ghosh, the best time to visit is summer, when the tables are shaded by luxuriant grape-vines, though there is now a glazed area for cooler seasons.

While vine-covered patios are Mediterranean, nostalgic reminders of Spain or Italy, small, walled spaces can, alternatively, be adapted to the Far East – in particular, to the Japanese style of gardening.

In Ramat Hasharon I recently saw an inventive entrance patio which had been obliquely divided by a tiny (pumped) stream. This flowed down past a clump of bamboos and papyrus into a tiny pond and from there meandered past stepping stones which formed the entrance to the house. One tree – all there was room to plant – grew across the stream, like the central motif of a Japanese print.

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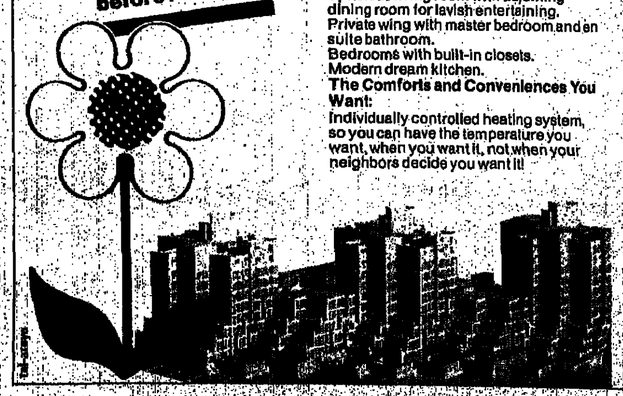

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Green thumbers and Bible nature enthusiasts – see Spring Offer on p. 6 of today's regular paper

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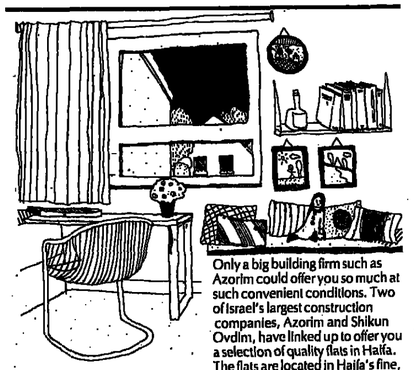

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Small but special

Christine Darg

Patchwork curtain at balcony doorway of bedroom mirrors carpet motif (above, left). *Levin-Hendel mixes Holocaust with Persian art* (above, right). *Ordinary kitchen is dressed up with 'antique' furniture* (below) *and* (bottom), *miniature sofa and coffee-table decorate small salon.* (Photos by Darg)

YEHUDIT Levin-Bendel's 3-room flat in Ma'alot Daphna may be small, but it's certainly not short in imagination.

As makeup artist at Jerusalem Capital Studios, Levin-Bendel is used to transforming faces into attractive subjects for films and television. She knows all the tricks of the trade for concealing beauty flaws and enhancing good features. Her artistic know-how is clearly evident at home.

Levin Bendel's small flat wasn't an easy decorating venture with her two children to accommodate as well. Since daughter Maskit, 13, and son Eschar, 9, both needed their own bedrooms, there was only one area left for Yehudit's bedroom: the salon. And the salon is only nine square metres at that!

The extra bedroom problem was solved by putting a single bed in a corner of the salon and separating it from the other living space by a book-shelf divider and hanging plants. The overall feeling of the salon-bedroom is one of spaciousness because of ample use of space-widening white and extremely scaled-down furniture.

For example, a diminutive antique sofa gives the salon a touch of elegance, but can only seat two persons – maximum. A coffee table is about the size of an ordinary stool, but it, too, is distinctive and pretty with a lace cloth and a miniature vase of flowers.

"I know the room could look even bigger if it were decorated completely in white," she reflected; "but that's impossible with kids and all the dust in this country."

In her hunting for furniture bargains, Levin-Bandel has been careful not to select anything massive and overpowering.

The largest piece in the salon is a wooden chest that she found in a junk store. But, in her case, perhaps junk should be spelled "junque," because of her flair for the unusual and the touch of class. Although

it was somebody's cast-off, the elegant chest has some fine wood inlays.

Over the chest, she has combined two divergent art pieces: a wooden Persian hand-painted mirror (a find from the Old City) and one of her own works of art, a charcoal drawing of a Holocaust victim behind barbed wire. The wire is three-dimensional – a realistic touch that she hammered onto the coarse wooden frame.

One of the most clever uses of what might have been wasted space is the apartment's entrance. It's an odd-shaped area no more than a few square meters, but it has been used to maximumum effectiveness to accommodate a desk, telephone, antique mirror and hall tree. An inexpensive crewel wool throw rug from India complements the oblong Indian wall hanging. More of her paintings are displayed above a hand-painted wooden "junque" trunk. A copper planter and a Persian-style stencilled metal light fixture complete the small entrance with a collector's look.

Just an ordinary boxcar-shaped kitchen in the hands of Yehudit has become a very special alcove for a small dinner party. She discovered a used English antique reproduction dining table at a shop in Ein Karem for the equivalent of $100. It's a classic style, but again, scaled down for small living spaces.

"I was very happy when I found this table," she said, "because it's small enough, but it can also open up to twice its size in case I ever move to a larger place."

Levin-Bendel's sense of humour is evident in three of her own drawings of obese women displayed above the dining table – a reminder not to overeat.

A giant twig fruit basket, tarnished copper, trailing plants and a Moroccan teapot for a flower vase give the sunny kitchen the ambiance of a Mediterranean cafe and a cozy spot for a cup of coffee with friends.

On the Market

GOLDEN HANDS has the tools and the know-how to take care of serious repairs before problems spread and cause additional damage.

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Golden Hands professionals arrive on schedule, wearing a Golden Hands uniform. Additionally, when the job is completed, they clean up the mess. People who have been left with a carpet full of dust, bits of wall and electrical wires in the living room will fully appreciate the Golden Hands method.

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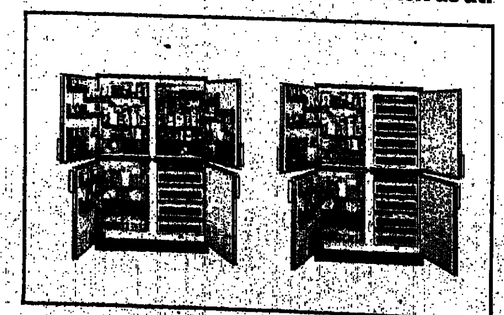

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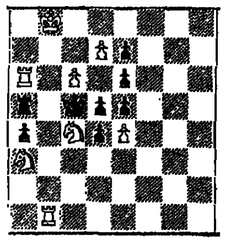
Problem No. 3218
Dr. RAFFI RUPPIN, Israel
1st prize, *Problem*, 1961



CHESS
Eliahu Shahaf

White mates in two (8-8)

SOLUTIONS. Problem No. 3216 (Orlimont). White has no waiting move. 1.Qf5! Rc6 2.Qe5!! This idea was christened "The Guillotine."

BARCLAY INTERNATIONAL

U.S. CHAMPION Lev Alburt sailed off with first place and Pal Benko grabbed second, as results *matched form in the second Barclay* International, held recently in New York.

Alburt, heavily favoured in the Category IV event, allowed two draws on his way to an 8-1 total, while Benko, a grandmaster since 1958, permitted four for 7-2. IM Victor Frias of Chile and American FM (FIDE Master) Jay Bonin shared third place with 6-3, and FM Tony Renna of the U.S. took fifth with 5-4.

In the end there was an IM title norm for *Bonin* and *Valuable experience* for the striving, lower-rated masters who finished out of the money. Alan Benjamin directed the tournament, which was held at the venerable Manhattan Chess Club. (*Report from PCN*)

ALBURT SAHU
1.d4 e6 2.g3 c5 3.Nf3 Nf6 4.Bg2 Nc6 5.c4 cd4 6.Nd4 a6 7.0-0 Bc5 8.Nb3 Be7 9.Nc3 0-0 10.Bf4 d6 11.Qd2 Nh5 12.Be3 Ne5 13.Qd4 f5 14.c5 f4 15.gf4 Ng4 16.Bf3 Nhf6 17.cd6 Qd6 18.Qd6 Bd6 19.Bc5 Bc5 20.Nc5 Rb8 21.Rad1 Nh6 22.e3 Nf5 23.N3e4 Nd5 24.Ng5 Nd:e3 25.fe3 Ne3 26.Nge6 Be6 27.Ne6 Rf6 28.Rd6 Nf1 29.Kf1 g5 30.Bd5 gf4 31.Nc5 Kg7 32.Rf6. Black resigns.

ALBURT BONIN
1.d4 Nf6 2.c4 e6 3.g3 c5 4.d5 ed5 5.cd5 d6 6.Nc3 g6 7.Bg2 Bg7 8.Nf3 0-0 9.0-0 a6 10.a4 Nbd7 11.h3 Rb8 12.a5 b5 13.ab6 Nb6 14.e4 Re8 15.Re1 Nfd7 16.Bf1 Ne5 17.Ne5 Be5 18.h4 Nd7 19.Ra2 Bd4 20.Ba6 Qf6 21.Rf1 Ba6 22.Ra6 Bc3 23.Bg5 Rb2 24.Bf6 Nf6 25.Ra4 Re4 26.Qf3 Ra4 27.Qc3 Rf2 28.Rf2 Ne4 29.Qe3 Kg7 30.Rf4 f5 31.g4 Kf6 32.gf5 gf5 33.Rf1 Ke5 34.Qf3 f4 35.Qh5 Kd4 36.Qd1. Black resigns.

COUP DE GRACE
White – Kg1; Qa2; Ra4; Be3, Bg2; Pa5, c4, e4, f4, g4, h2. (11)
Black – Kg8; Qd7; Rb8; Be7; Nd4; Pa6, c5, e6, f7, g7, h7. (11) Black to play.

1. – Ne2! and White resigned. (Tomson-Laes, correspondence game, 1983/84.)

ELEGANT FINISH
White – Kb2; Rg4; Bd3; Nd6, Nf5; Pa2, b3, h5. (8)
Black – Kf8; Re5; Bd7; Nb7, Nd5; Pa6, b4. (7)

1.h6! Nd6 (1. – Nf6 2.h7! Nh7 3.Nb7 Bf5 4.Rf4) 2.h7 Nf7 3.Rg8x. (Bagirov-Lanka, Riga, 1984) □

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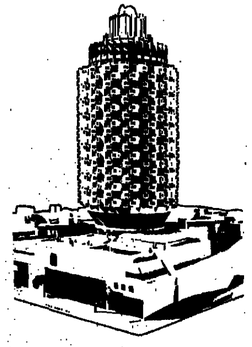

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Odd woman out

Coffee Please: more dance than words.

THEATRE
Uri Rapp

SEVERAL WEEKS ago, Tel Aviv's Beit Leissin celebrated the completion of five years under the management headed by Yaacov Agmon. These have been dynamic and fruitful years, with many different activities in its own halls and its 15 local "cultural activity clubs." The house is full of adults most nights, and full of schoolchildren and youth on its "long theatre days," which have played to 180,000 pupils from 280 different schools.

I do not presume to judge the jazz, songs, films and other activities, but as far as theatre is concerned, this has been an important addition to Israel's cultural life.

At present, there are six plays in Beit Leissin's theatrical repertoire, one of them new and two which have had a long run but are still going strong.

The new one is *Coffee Please*, by the Dance-Theatre Group, called in Hebrew *Imu-na* (a neologism meaning "Picture Moving"). Gathered in a café in 1984, the characters reconstruct their lives in Israel from the time they were young and served in the war of 1948. In that war the central character, ably played by Joanna Reis, lost her first love, starting a cycle of regret, disappointment, loneliness and triviality.

The play takes the form of dance and movement, with music (mainly rock), and very few words. There is one scene which is all spoken text, a *sad and funny sequence of speeches* by five women talking about their education, their hobbies, their friends and their purpose in life. This is a biting satire on the middle-class Israeli female milieu – snobbish, pretentious, semi-educated, bewildered.

The other scenes are mostly well done as pantomime; the young actors seem to love what they are doing (the play grew out of a workshop of the group), and they know how to move their bodies. It is heavily stylized, mannered and artificial, yet strangely authentic (like the wedding scene, with a procession of guests presenting their gifts). The idea of having five women and four men, *so that one woman is* always left out, is interesting, but more could have been done with it.

In general, the production promises more than it fulfils. Even the mere 75 minutes it occupies were too long, especially the latter part, which mainly portrays the banality of a life which has abandoned its hopes and illusions and accepted defeat.

Our wars of course play a major part in the lives of these people, but they are seen, quite fittingly, from the point of view of those who stay at home. One very impressive scene, *however, presents a battle by means* of roller-skates fitted with strong lights moving over a darkened stage.

The play is written and directed by Nava Zukerman, with the assistance of other members of the group; the music is by Rafi Kadishzon, the set and costumes by Tali Itzhaki. This is a respectable experiment, with a middling result. It is worth seeing mainly as presenting, in its own fashion, something of the prevailing mood in Israeli society and its young generation.

All my Sons except Noemi or *The Shores of Switzerland* also deals with the prevailing mood in Israel and with its major problems: Lebanon, settlements, the treatment of Arabs, *Who is a Jew, and – the theatre. It is* a play within a play, performed by a cast who are mainly students, both in real life and on the stage. Their *"rehearsals" often get out of hand,* and their real-life and stage relations both coalesce and interfere with each other. It is also a crazy play, with all kinds of absurd situations. In the second part, the craziness comes across quite well, especially in the scenes of Noemi's right-wing indoctrination, and in the final scene when all kinds of family relationships are discovered, as in the old melodramas.

I did not like the first part very much. Craziness is all very well but vulgarity is not, and the play is vulgar beyond the permitted limit. For instance, Noemi's boyfriend suffers from halitosis, which influences the actions of the rest of the cast *throught the play. Still, the audi*ence loves the show, and some of it is really very funny.

I am sorry not to be able to mention the cast by name. Most of them are new to me; and there is no transliteration of the Hebrew names, which, of coure, are not vowelized. There is also a mix-up in the Hebrew lists of actors and *dramatis personae*. The brochure on *Coffee Please* had a full list, and a synopsis of the play, in English, presumably because it is supported by the American Cultural Centre. The adaptation and direction of this play is by Michael Gurevitz (I hope the spelling's right).

Torch Song Trilogy (in Hebrew: *Love Story in Three Episodes)* by Harvey Feuerstein (sorry, again no Latin spelling in the brochure) is about homosexual life, its many difficulties and sorrows and its few satisfactions and rewards. The play is competently written, in three different styles, and well directed by Ilan Ronen. Nathan Dattner as Arnold, the central character, plays his part in a restrained yet moving fashion.

The play is sincere and convincing. The subject has already been treated in several plays performed in Israel and will probably stay with us for some time to come; but it is now on the brink of becoming trivialized. Therefore, the last part of this play, which shows the *possibility of creating a family life* by the adoption of a son, is a welcome novelty. □

If it fits

BRIDGE
Hanan Sher

POINT-COUNTERS may find today's *discussion slightly painful. But* it is unlikely that it will hurt them as much as it pained our East defender. The subject is "fit," which can sometimes make the number of aces and kings you hold entirely irrelevant.

Let us, dear reader, put ourselves in the position of that unfortunate East as the auction progresses. West deals and opens the bidding with one diamond, and North doubles for take-out. It is now your turn to bid, with this holding:

♠ A94
♥ 109
♦ A98765
♣ Q3

Your side obviously has the balance of strength, and you would probably agree with East's call – redouble. Now South and West pass, and North calls two diamonds. Again, there seems to be an easy choice: double, showing good stuff in the diamond suit. Now South bids two hearts, *West passes, and North* carries on to four.

What now? Your side, obviously, has the balance of high-card strength. Partner probably has a minimum opener, but you have two aces and a queen, and that probably means you have at least 22 high-card points. It seems best to punish the opponents for their impudence and to double them.

Partner leads the diamond king, and North puts down the dummy. Let's take a look at all four hands:

North
♠ K853
♥ KQ63
♦ —
♣ AK198

West
♠ Q72
♥ A2
♦ KQJ3
♣ 7654

East
♠ A94
♥ 109
♦ A98765
♣ Q3

South
♠ J106
♥ J8754
♦ 1042
♣ 102

AS YOU can plainly see, four hearts is very simple to make. In the instant case, declarer ruffed the diamond lead and cashed the ace-king of clubs, felling the queen, and played dummy's king of hearts. West can not do anything he wishes, but South can lose, at most, two spades and a heart. In fact, West took the heart ace and returned a club for his partner to ruff. That was overruffed by South, who then entered dummy with the heart king, discarded two spades on the high clubs and conceded one spade at the end, to score a doubled overtrick.

That's certainly not a very good result for East-West, but what can they do about it? Better yet, are East-West to blame, or were they just "fixed" by the cards?

The fault, it seems, lies with East's choices on all three bids.

THE SUREST sign that opponents have a good fit is his diamond length; if he and partner have at least ten cards in one suit, the opponents probably have a good fit in another. And there's also a good chance of a diamond void in one of the North-South hands.

For all these reasons, we do not particularly favour East's redouble on the first round. Better, we might suggest, would be a call of one no-trump, indicating roughly East's number of points and a relatively balanced hand. That would keep South out of the auction in the first round.

Then, if it went pass-pass from South and West, North could still cue-bid in diamonds. But East would have a remedy for that as well, by *bidding three – or perhaps even four* – diamonds. Either call could block South out of the auction, and force North to "fly blind" if he still had a notion of competing. □

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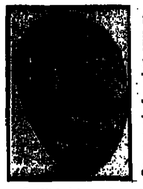

Stone mask found at cave at Nahal Hemar, after restoration.

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Schwelg the Photographer — memorial to a pioneer of early Israeli photography
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EVENTS

CONCERT
Saturday, March 30 at 20.30
The Israel Trio and Friends — AN EVENING OF BEETHOVEN
Guest: Robin Weisel Kapsuto (soprano). Programme: Sonata for Cello and Piano, op. 102; Scottish Songs for Soprano and Trio; Trio op. 97, "Archduke"

LECTURE
(part of series on "The History of Israeli Art")
Sunday, March 31 at 20.30
THE WAR OF INDEPENDENCE AND THE FIFTIES
with Dr. Gideon Ofrat

CHILDREN'S FILMS
Sunday 31 March at 15.30.
TIME BANDITS (Britain 1981) with Sean Connery.

Mon 1, Wed 3 and Thurs 4 April at 11.00 and 16.00, and Tues 2 at 16.15
LE BALLON ROUGE and CRIN BLANC (French classics of the 50's by Albert Lamorisse).

FILM
Tuesday 2 April at 18.00 and 20.30.
LA BETE HUMAINE (France 1938). Dir: Jean Renoir, with Simone Simon (English and Hebrew subtitles).

RUTH YOUTH WING
Activities during Pesach vacation: Sunday 31 March—Thursday 4 April, 8.30–13.00 Assorted Media (grades 1-6) Dance (grades 3–6). Advanced Sculpture marathon (for adults). For details contact the Youth Wing (Tel: (02) 633278, 698236).

GUIDED TOURS IN ENGLISH
Museum: Sun., Mon., Wed., Thurs., Fri. at 11.00; also Sun. at 15.00; Tues. at 16.30.
Archaeology Galleries: Monday at 15.00.
Shrine of the Book: Sunday and Tuesday at 15.00.
Judaica Galleries: Thursday at 15.00.
Rockefeller Museum: Fri at 11.00.

VISITING HOURS
Museum — Galleries and Shrine of the Book: Sun., Mon., Wed., Thurs. 10.00–17.00; Tues. 16.00–22.00 (shrine 10.00–22.00); Fri. & Sat. 10.00–14.00. Thurs. 10.00–17.00; Tues. 16.00–20.00.
Library: Sun., Mon., Wed., Thurs. 10.00–17.00; Tues. 16.00–20.00.
Graphics Study Room: Sun., Mon., Wed., Thurs., Fri. 11.00–13.00; Tues. 16.00–20.00.
Department of Travelling Exhibitions: Sun., Thurs., 8.30–13.00; Tues. 13.00–17.00.
Rockefeller Museum: Sun., Mon., Tues., Wed., Thurs. 10.00–17.00; Fri. & Sat. 10.00–14.00.
Tisho House Gallery: Sun., Mon., Wed., Thurs. 10.00–16.30; Tues. 10.00–22.30; Fri. 10.00–13.30.
Garden Cafe: Sun., Mon., Tues., Wed., Thurs. 10.00—midnight; Fri. 10.00–15.00; Sat. closed.

The Museum keeps its doors open with the help of its friend: David Berg: March 31–April 6, 1985

Construction work may temporarily prevent access to some galleries

Tickets for Saturdays available in advance at the Museum and at the Kla'im ticket agency, Jerusalem, and Rococo in Tel Aviv

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Cruel and clever

DANCE / Dora Sowden

ON THE SHOWING of its performance of *Callas* at the Habimah Theatre (Tel Aviv, March 20) the Bremen Dance Theatre could well be called the Bremen Pantomime Theatre. Only about half of the eight non-stop scenes really had the pulse that distinguishes dance from movement. The rest was allegory, pageant, mime and wordless drama and comedy. Applause must go to the stage designer, Johannes Schütz for their effect.

The performers, too, were unfailingly first-rate – but it was Callas's glorious voice (let no one speak of imperfections!) in wonderful arias that undoubtedly made everything acceptable.

The first scene was a delightful skit on latecomers at opera, play, concert, what have you, but its wit wore out in long-windedness.

The outstanding scene of them all was *Two White Women*, in which Elise Ralston and Christine Ott, one in a long white robe, the other in more girlish white, played out a parable on fame and adulation.

A pair of hands reddened a pair of shoes (*The Red Shoes?*). Then the taller woman, with a remarkable resemblance to Callas in her slim, beautiful heyday, put on the shoes. Nine men immediately began to roll on the ground and succumb to her, but when she offered them the shoes, they crumbled.

Interpret that as you will. It makes sense. It also made dance while the thrilling Callas sang arias from Verdi's *Macbeth*.

An extremely shrewd scene depicted a woman preferring the illusion provided by a dummy to a real man, and men preferring images on dolled-up mirrors to real women – stark but lovely in their brief black leotards. This was most nearly dance drama when the men waltzed with the images and the woman with her puppet.

Cruel and clever was a scene with whips, the men and women striving for mastery. Nearly as good was an episode where a group of men heaped clothes upon clothes on one figure (male) whom they carried aloft as a curtain opened to reveal the *diva* herself taking bows.

Yet this was spectacle, and so was the brutal, sordid *Fat Singer* episode: five men misusing a woman, pushing balloons under her garment, abandoning her, while a travesty of song (not by Callas) filled the air.

A display of costumes that Callas might have worn in her many roles offered a pageant that looked like one of those old-time pantomime parades. Here, as in other scenes, men and women wore dresses when a crowd was needed.

In all, there was a lot to look at, but the realities remained more stage invention than dance creation. It was all a form of expressionism; but unlike the works of the late great Kurt Jooss, whom choreographer Reinhild Hoffmann acknowledges as her master-teacher, it was not always dance.

INDIAN DANCES provide an endless source of interest in their detail and in the diversity of region, temple, school. The dances performed by Ran Shinar and Shri Devi at the Zionist Confederation House in Tel Aviv (March 19) differed from the programme the two had given in Jerusalem at the Israel Museum and also demonstrated different aspects in the nature of their skills.

Whatever Shinar did – *Kathak* (North Indian) or *Bharata Natyam* (generally South Indian) – seemed to emanate from his body with an ease that did not hide virtuosity. Devi, though a fine dancer, looked as if what she was doing was something extremely well learned – but learned.

Very distinctive were her Odissi dances (from the Orissa area). The ancient technique was revived in fairly recent times from various sources, including temple sculptures.

The Zionist Confederation House should find a way to rake the lecture-hall floor. In dance particularly it is essential to see the whole body.

BACK FROM a long American tour with a sheaf of reviews of which any company could be proud, Moshe Efrati's Kol Demama company, at the Jerusalem Theatre (March 21) showed what had gained them such praise. In three works previously performed in Israel there was a freshness of attack and the purposefulness that has always given the company its character.

As always in Efrati's choreography, the individual performance in solo and duet projected feeling as well as fantasy, deliberately sculpted moves as well as free design. This alternates with rigid march stepping that brought back the sense of mass and community – a style suited to the dancers, deaf or hearing, without compromise or concession.

RINA SCHENFELD'S schedule for the year involves much travelling abroad for herself and her company.

After a performance of her own solos in Tel Aviv during April, she will go to Germany in May to appear at the International Berlin Festival and at the Wuppertal Theatre.

In June, she returns to Tel Aviv to stage the premiere of a new work for herself and her company. In July she will take the company to the International Centre for Modern Dance in Angers, France. In August she has been invited to give a summer course at the Academy of Dance in Southern France.

In October, Schenfeld and her company will appear at the International Festival in Paris, where she will also perform solos. In December, the company will again visit France. By arrangement with the Batsheva Company, it will participate in the international festival at the Pompidou Centre in Paris in the framework of the Israel-France cultural exchange.

The Batsheva Dance Company held a "marathon" for schools at the Jerusalem Theatre from early morning on March 20. In the two foyers, hundreds of girls and boys watched demonstrations of dance styles and dancers' methods.

Some had apparently not seen real dancing before. When one of the men swung a woman round on the floor there was a massed gasp of wonder. When Alice Dor-Cohen (in the other foyer) showed how the male dancer could not lift her if she did not cooperate and then showed how easy the lift looked when she did, there was an "aah" of admiration. Later, the company gave a performance on stage for the combined audiences. □

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Seasonal

MUSIC & MUSICIANS
Yohanan Boehm

COMES PESSAH, comes the Ein Gev Festival. For 42 years it has lured connoisseurs of nature and music to the eastern shore of Lake Kinneret; since 1957 I have been a faithful visitor and a reviewer of its offerings.

The festival developed out of the love for music of a Tel Aviv lawyer, Dr. Werner Sommerfeld, who often stayed at the kibbutz. A good pianist, he persuaded friends to join him in making music in the dining hall for the isolated settlers, who lived a dangerous life under the shadow of the Golan Heights until the Six Day War.

Throughout the years, the festival continued its existence, despite shooting from the Golan and the flooding of the approach roads when winter delayed its departure. Slowly, the attendance changed – fewer uniforms and guns in the audience, more tourists from abroad and later from Israel itself.

THIS YEAR'S festival will be a rather special one. Ethel Cohen, the biggest contributor (together with her late husband Frank) to Ein Gev, will be fêted on having reached the great age of 90 last month. A student of music and social worker by profession, Ethel has missed hardly any of these annual events, and her remarkable health, her mobility, and her brightness of mind are a great encouragement for those who count their years and worry about age. *Ad me'a v'esrim!*

The four day festival will include four events.

□ April 8: The Israel Chamber Orchestra, under its chief conductor Yoav Talmi, will perform Bach's Brandenburg Concerto No. 3 and Mozart's Symphony No. 40 in G minor. The rest of the evening is dedicated to the Requiem by Fauré, with the participation of soloists and the "Ehud" Kibbutz Choir, directed by Avner Itai.

□ April 9: The Bat-Dor Dance Company in a programme that will include two Israeli premieres.

□ April 10: Yehoram Ga'on presents his new programme, *Emtza Haderech* ("The Middle of the Road").

□ April 12: Closing concert with the Kibbutz Chamber Orchestra, conducted by Shalom Ronli-Riklis, featuring Jean-Pierre Rampal, the great French flautist and a long-standing friend of Israel. In the programme: Handel's "Water Music;" the First Flute Concerto by Mozart, and a world premiere – Yehezkiel Braun's "Et Laetitia Cordis," which is dedicated to Rampal. This is the latest of many works commissioned for Ein Gev by the Lotti and William Steinberg Foundation. The Second Orchestra Suite by Bach will end the programme and the 1985 Festival.

ON SUNDAY, the Israel Philharmonic Orchestra will resume its regular concert schedules after returning from a North America tour that took it from coast to coast – Washington, New York, Philadelphia, Los Angeles, San Francisco and Portland in the United States and then on to Canada. Details of the triumphant trip will hopefully be included in my next column.

In the coming series, the IPO will be conducted by Kyung Wha Chung and the soloist will be James Galway, the flautist who has charmed the world with his popular interpretations. For details see Poster. □

This Week in Israel · Th
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Organized tours must be prearranged (Sun.–Thurs. 9 am–1 pm. 03-425161).
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EXHIBITIONS
1. "Return to Life – The Holocaust Survivors: from Liberation to Rehabilitation" Open to the public from April 8, 1985.
*Attendance to opening ceremony by invitation only.
2. "The Jewish Heritage in the Eye of the Camera" Photo exhibition based on the worldwide photo contest
EVENTS
1. Screening of the film: "A Lesson in History" – German students in Israel. A premiere, in the presence of the German ambassador in Israel and the producer of the film. The film is in English. Monday, April 1 at 8 pm.
2. "Jewish Politics" – Jews in American politics and the implications for Israel-Diaspora relations A study evening (in English) in cooperation with the Israel Diaspora Institute. With Dr. Earl Raab, Dr. Arye Carmon, Amos Elron Tuesday, April 2 at 8 pm.
3. Screening of the film: "Sophie's Choice" Dir.: Alan J. Pakula; with Meryl Streep, Kevin Klein. In English with Hebrew and French subtitles. Wednesday, April 3 at 8.30 pm.
Admission fee: IS1600. For members of Friends Association: IS1100
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4. "Passover – National and Religious Meaning" (In the framework of the lecture series: "The Jewish Year – Feasts and Holidays" The lecture will be in English. With Rabbi Dr. Isaac Cohen. Thurs., April 4 at 9.30 am. Admission fee: IS700; for members of Friends Association & International Women's Club: IS500.
Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2). Klausner St., Ramat Aviv, Tel. (03) 425161. Buses: 13, 24, 25, 27, 45, 49, 79, 74, 274, 572.

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EXHIBITIONS
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PIANO RECITAL – SEI-PING HSU (China) Programme: works by Mozart, Chopin, Beethoven. A concert of the Arthur Rubinstein International Music Society. (For details tel. (03) 651604). Monday, April 1 at 8.30 pm.
MICHAEL MELZER, FLUTE; MIRI SINGER, HARPSICHORD Programme: works by Bach and Handel. Tuesday, April 2 at 8.30 pm.
CINEMA
OH, BLOODY LIFE (Hungary, 1984, in colour, Hungarian with Hebrew and English subtitles). Daily at 4.30, 7.30, 9.30 pm; Sat. at 7.30, 9.30 pm.
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Grope therapy

CINEMA / Dan Fainaru

IF YOU FEEL the least bit prudish, you should skip this week's column. It is going to deal with highly immoral topics.

To begin with, we have *Crimes of Passion*, a new film by Ken Russell. To say that this is one more expression of delirious paroxysm is like saying the Empire State building is tall. For many years now, Russell hasn't done anything that is less than delirious, and even that is only an opening gambit. Once he gets going, nobody in the world can match him piling up mad visions, vulgarities and grotesque distortions.

Alma Mahler in black underwear riding a trumpet in a Wagnerian orgy, and Nadejda von Meck writhing naked on the floor of a train compartment because she can't cure Tchaikovsky of his homosexuality are samples of Russell's brilliant career.

Now he is offering us a pseudo-Freudian escapade, with repressed sexuality, schizophrenia, and fetishism thrown into a package that is as close to blue movies as normal commercial cinema can get.

Crimes is the story of a fashion designer by day who becomes a hooker at night. She is scared of emotional commitments and would rather dominate the weak males seeking her services in dark alleys. She meets a nice boy whose wife is shunning him, and his hunger for both body and soul bowls her over.

A MAD PREACHER, a Peeping Tom with a terrible self-punitive urge, joins the fun. He pretends he wants to stomp sin out of the heart of the prostitute. At the same time he can't help sinning, which makes him seek God's wrath for himself while seeing himself as the elected instrument to spread this wrath among other sinners.

They and other people copulate like mad in carefully-planned choreography, with a setting of erotic sketches, some Japanese, others by Beardsley. Meanwhile the soundtrack offers a beat, tortured version of Dvorak's New World Symphony, probably intended to tell us that we are watching a mangled version of what was supposed to be the New World.

To make it all scientific, the picture starts and ends with the hero participating in group therapy – the first time by accident, the second time on purpose. For, Russell implies, we are all in need of therapy, and those who think they can do without it are in the worst state of all. Any beginner's handbook can supply the same information, but no handbook has etchings like this.

ONE HAS to give Russell credit for it – nothing here is accidental. For example, we are invited several times to consider the possibility that the mad preacher personifies all the emotional troubles from which the heroine is suffering, and that only through his demise will she stand a chance of delivering herself. When the two exchange clothes, it is so obvious that one can't help suspecting Russell of considering his audience to be morons. No one ever accused Russell of being less than a virtuoso with the tools cinema gives him. The objections always refer to the use he makes of this virtuosity, and this is as true here as ever. Not even Kathleen Turner's obvious talent can help him out of his own special predicament: He appears to be persuaded that unless he shocks his audience all the time, he has failed at his job. But once you establish a level of shock you don't budge from, nothing shocks any more. And when you remove the shock value from this picture, very little is left.

TRIPLE PORTIONS of sex lead us naturally to this week's other entry, Brian de Palma's *Body Double*. While there is some suspicion that Russell and de Palma are developing a kinship, a basic difference remains. Russell is more of an egomaniac, while de Palma is still faithful to his film buff image.

De Palma, more than usual, leans here on alien sources of inspiration. He has taken two works from the Hitchcock library and adapted them. As for the movie-within-movie ploy which is supposed to justify some of the queerest plot twists, Francois Truffaut used it to open *Day for Night*.

The leading character in this movie, an unemployed actor, is played unsympathetically by Craig Wasson. Wasson works too hard at making his part convincing, and the harder he tries, the more evident his effort becomes.

WASSON BEGINS by being fired by the director of a cheap horror movie because his claustrophobia prevents him from performing a scene in which he is to be buried underground. A friend then lends him a dream-flat with a view across the valley into an apartment where a luscious young lady nightly performs a dance routine which has obviously been taken from a blue movie.

Unemployed and horny, he can't help looking through field-glasses at the free show. He tries to meet the lady and a long sequence of him shadowing her climaxes in a brief encounter.

Then just when our hero is about to initiate a relationship with the lady, tragedy occurs in a most gruesome way. But this is not the end – the leading man can't get over his memories until he finds another girl who reminds him strangely of the first one. I will tell no more since no reviewer should divulge the whole plot.

In fact, I went this far only to point out the obvious similarities to two Hitchcock classics. The plot is basically identical to *Vertigo*. The protagonist is an actor instead of a policeman, and suffers from claustrophobia instead of agoraphobia. As in *Vertigo*, he falls for a woman through manipulation, and tries to recreate her with the help of another. As for his Peeping Tom routine, that is pure *Rear Window*.

TRUE, THE FILM is trendily photographed. There is nudity galore. If de Palma can't quite match the shadowing sequence in *Vertigo* he at least has made a happy choice in Melanie Griffith, who plays a refreshingly candid porno star with no qualms about her profession. That she is the daughter of Tippi Hedren, the star of *The Birds* and *Marnie*, cannot be an accident. But, when you put all this together, the film looks like a shakily assembled rigmarole.

Still, the most infuriating part of the film is its climax, which turns out to be a cop-out, a mystification that doesn't make sense except as a wink from the director to the public. It establishes complicity in the spirit of "you and I know that this is just a movie." But even a movie has to make some sort of sense. □

Kathleen Turner in Russell's blatantly erotic "Crimes of Passion."

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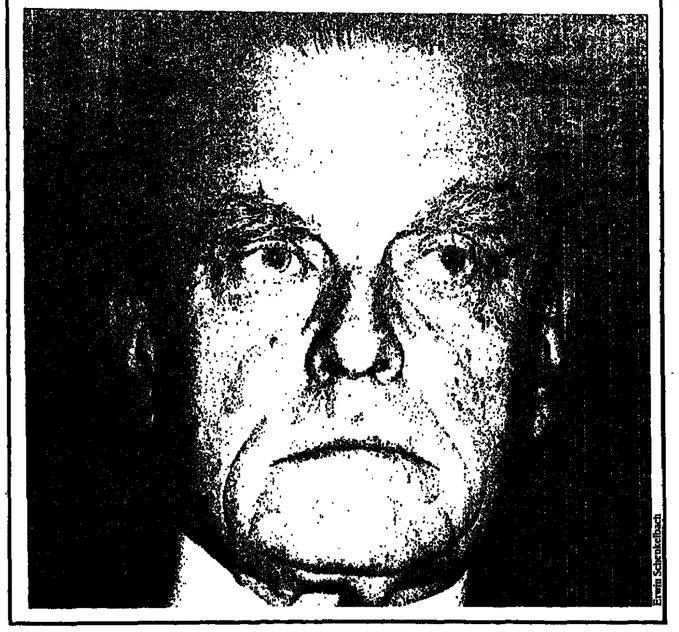
The poison of exile

If exile doesn't kill the poet, he will be all the stronger for it, asserted Nobel laureate Czeslaw Milosz at a symposium in Jerusalem last week. The Post's MARSHA POMERANTZ reports.



Ervin Schmidtbach

"BIG DEAL," said a friend, when she heard there were to be "encounters" on the subject of literature and exile at Mishkenot Sha'ananim in Jerusalem last week. "What writer isn't in exile?" she asked. "What kind will they talk about – political, linguistic, emotional?"

Well, a little of each and a lot of none for the 48 hours or so that the visitors from abroad and Israeli writers and academics spent together. Here and there a tinge of competition emerged over who was more than whom. Finally someone in the audience suggested that, if we are dealing with writing – or any other art – what counts is not so much the nature of the exile as the quality of its expression. For at least five minutes, that was a satisfactory resolution.

Czeslaw Milosz (Chess-wahv Mee-wash), the guest of honour at the Mishkenot talks, is the Lithuanian-born poet, writing in Polish, who won the Nobel Prize in Literature in 1980. His family was exiled to Poland when he was a child; he defected from the Polish diplomatic service in Paris in 1951, was invited to teach at the University of California, Berkeley, in 1960, and has made his homelessness there ever since.

Part of the Nobel citation to Milosz read: "In both an outward and an inward sense he is an exiled writer, a stranger for whom physical exile is really a reflection of a metaphysical – or even religious – spiritual exile applying to humanity in general."

Most of the writers in the talks acknowledged that exile has distinct advantages. Poet Natan Zach, talking about the Hebrew word *galut* as both exile and Diaspora, said it is the result of an act of violence, and at the same time a state of grace; both deforming and formative. Said Milosz: "It is a very bitter experience. If the poison doesn't kill you, then you are stronger."

IN THE BRIEF excerpts that follow, the participants, aside from Milosz and Zach, are Venclova, the Lithuanian poet who went to the U.S. eight years ago, and teaches at Yale; Al Alvarez, British poet and critic whom Milosz credits with discovering him and other Eastern European poets for the West; Anton Shammas, Arab poet, native of Galilee, now living in Jerusalem, who has chosen to write in Hebrew, his "step-mother tongue"; Arye Sachs, poet, practitioner and teacher of theatre; Ori Bernstein, poet and business executive; Peter Everwine, American poet whose grandparents came from Italy.

The excerpts are wrenched out of context, deformed and reformed. Perhaps this can be called a fugue.

Zach: Exile as a state of grace can be a situation willed by Divine Providence, the mission of a man or a nation, such as that of Jonah.

Milosz: Jonah didn't want.

Zach: Else Lasker-Schüler, the half-crazed German poet in Jerusalem, said 40 years ago that she could find a homeland only in the eyes of her beloved and the deep chasms of stars – and only exile in the Promised Land.

Shammas: In the *Commedia*, Dante glimpses the stars as he emerges from Purgatory; in life, once you leave your village, you never see the stars again.

Zach read a letter from exiled German-Jewish novelist Lion Feuchtwanger asking the man inhabiting his home at Mahlerstrasse 8, Berlin, to be careful about tearing down shelves in the library.

Shammas read a memoir from Cairo by Palestinian writer Halil Sakakin, wondering about the fate of the books he'd left behind at Rehov Yordei Hasira 8, Katamon, Jerusalem.

Sachs: Our being here in Israel means the end of exile for us, but we have caused the exile of another people. We are both the oppressed and the oppressor.

Milosz: If you are a normal state, I guess it's practically unavoidable.

Alvarez: (describing the alienation of a Sephardi Jews even with 200 years of history in England): To be Jewish is to commit a social gaffe, like dropping your H's... But I can hardly imagine living in Israel.

Sachs: The only homeland one can guess at... is Art with a capital A.

Zach: In a world of *real* exile, are we allowed to use exile as a metaphor?

Everwine: "Exile" becomes a predatory word that eats up almost every kind of alienation.

Venclova: Jorge Luis Borges said every literature fulfils human needs to the same degree. I say every literature fails to fulfil human needs to the same degree.

Shammas: Can language subsitutute for the scent of orange orchards smelled by fleeing Palestinians in 1948?

Bernstein: I see Israel changing before my eyes – the disintegration of the European dream... Here, the place you want to go back to is the place you are.

Shammas: Wasn't Israel as a European dream the wrong kind of dream to start with? Didn't it contain the seeds of exile in it?

Milosz, wryly summing up: Perhaps it is better to have too many problems. Poets who are not in exile suffer from lack of problems to write about.

THE ENCOUNTERS on exile and literature are a risky initiative by Hagit Friedlander, director of Mishkenot – what she calls a "pretext for bringing people like Milosz to Jerusalem." Her aim is to stimulate informal discussion among writers, artists and intellectuals and to make Mishkenot more than just a prestigious and picturesque guesthouse.

This first round of encounters was hampered by the last-minute absence of critic Victor Erlich, one of the planners, and of Russian exile poet Joseph Brodsky who, with Milosz and Venclova, is part of an emigré triumvirate in the U.S.

Successful "informality" requires a more rigid framework of topics and participation than these encounters had, and the general public deserves access to more of the talks. But the initiative has tremendous potential both for generating energy from the intellectually restless and making them feel – briefly – at home.

CZESLAW MILOSZ, 74, has the devil's own eyebrows, Baltic blue eyes, and a smile that's especially sly when he reads his poems in Polish to an appreciative audience, as he did at the Van Leer Institute last week.

He dresses well, speaks slowly and searchingly, and during the discussions at Mishkenot used fewer rhetorical devices than most of the other writers. He was ill during his Jerusalem stay, but pushed himself to participate. He listened carefully, sometimes picking his teeth with matches. Once, toward the end of an afternoon panel, he leaned his head against the wall and fell asleep.

He is well aware of his international reputation, finds it convenient and "humoristic," and remembers that things weren't always like this. "I believed that I was committing suicide when I chose exile," he said during one discussion. "For a long time I was so paralysed I was unable to write."

He left Poland of his own free will – that is, chose not to return from his diplomatic service in Paris in 1951. "It was a horrible period," he says. "This was the exile as leper. French intellectuals all worshipped Stalin and somebody who said 'No, it's not so,' was ostracized." He himself had been attracted to communism, though never a member of the party. His book *The Captive Mind* (1951, English edition 1953) describes the subtle attraction of "the faith" for alienated intellectuals, and the way believers are eventually forced to give up their independence.

What does he believe in? "I must start from what I am," says the only poem he ever wrote in English, which was addresed to Raja Rao, a Hindu who had tried to convert him. The poem ends:

No help, Raja, my part is agony,
struggle, objection, self-love and self-hate,
prayer for the Kingdom
and reading Pascal.

His Catholic doubt is shaped, in part, by his love for the Latin that made the Church international. He also loves the mystic Swedenborg, who wrote in Latin, and William Blake. He goes to church for the sense of community, "although," he says, "those people are not my audience."

Returning form a visit to the Church of the Nativity in Bethlehem, he said it was the worn stone that impressed him: "All those who walked there and are no more. This is how I find my community, in stone."

He has translated portions of the

(Continued on page 10)

Milosz: Baltic blue eyes and the devil's own eyebrows, and a smile that's especially sly.

(Ervin Schmidtbach)

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(Continued from page 9)

Hebrew Bible into Polish, and the Gospel of St. Mark and Revelations from Greek. "For me Hebrew is not an exotic sound," he says, "though of course my Hebrew is scholarly." His Hebrew translator, David Weinfeld – whose work has been very highly praised – says it would take Milosz about a month and a half here to be able to speak with ease.

Milosz emerged from his writing paralysis in 1953-54, with a novel called *The Issa Valley*. "It was a return to my childhood, to sensual things," he explains. "It was therapeutic and unblocked me." From 1955 he resumed writing poetry. Yes, he says, writing in Polish he has been tempted to take the need for translation into account – but never in his poetry.

One of the major influences on his work was his late cousin Oscar Milosz, a poet, whom he was close to in Paris. Oscar Milosz was attached to France but an alien who based his metaphysics "on the search for place." This philosophical approach rather than the "personal solution" of Mallarme is what impressed the younger Milosz and apparently helped him balance his emotional and physical exile, however precariously.

There is a kind of modesty in the poems of Czeslaw Milosz – not that he makes himself small, but that he evokes a world so large: Warsaw around its ghetto and California palms, the trumpets of angels and concubines' combs. Cities are built and razed, moments and epochs are almost captured.

Winning the Nobel Prize, he says, told him that he has more of an American audience than he realized, though the poetry audience there is mainly limited to campuses. Aside from that he sees the prize as the fairy tale of three brothers, two wise and one foolish or naive. The foolish one gets the hand of the princess and half the kingdom. "My literary colleagues were wise," he says.

Perhaps the naivete he's talking about is an integrity of vision – or an integrity of looking – described in this section (V) of a long poem called "Bobo's Metamorphosis":

I liked him as he did not look for an ideal object.
When he heard: "only the object which does not exist
Is perfect and pure," he blushed and turned away.

In every pocket he carried pencils, pads of paper
Together with crumbs of bread, the accidents of life.

Year after year he circled a thick tree
Shading his eyes with his hand and muttering in amazement.

How much he envied those who draw a tree with one line!
But metaphor seemed to him something indecent.

He would leave symbols to the proud busy with their cause.
By looking he wanted to draw the name from the very thing.

When he was old, he tugged at his tobacco-stained beard:
"I prefer to lose thus than to win as they do."

Like Peter Breughel the father he fell suddenly
While attempting to look back between his spread-apart legs.

And still the tree stood there, unattainable.
O veritable, o true to the very core.
It was. □

Beyond gentility

Matthew Nesvisky interviews A. Alvarez

(Erwin Schenkelbach)

A. Alvarez: making innumerable choices and having it come out right.

ON THE FACE of it, A. Alvarez seemed an odd choice as panelist at Mishkenot Sha'ananim's conference on "Exile and Literature."

Ostensibly he qualified because he had published a study of Eastern European writers (*Under Pressure*) and had edited a Penguin series of their works. But in company with all those genuine refugee-writers in Jerusalem last week, the London-born Alvarez seemed capable of contributing at best only a secondary expertise on the subject.

However, virtually every participant in the conference endorsed the notion that an artist can experience exile even within his own society. On that somewhat existential level, Alvarez qualifies as an exile many times over.

As poetry editor of *The Observer* for 10 years and as author of a half-dozen seminal studies of contemporary literature (*The Shaping Spirit*, *The School of Donne*, etc.) Alvarez was at one time one of Britain's most powerful cultural arbiters. Today he describes himself as an "ex-literary critic" and says he has virtually nothing to do with London's literary establishment.

As a former academic – a first in literature at Oxford, where he later taught, visiting professorships at Princeton and at many other American universities – Alvarez now says he has no contact with the classroom and wants none.

As a widely respected poet (*Autumn to Autumn*, etc.), Alvarez says he always "wrote little and published less, and while I was a literary critic I felt it more responsible to publish my verse generally outside of Britain, in the U.S. In many ways I still feel more at home in the American literary current than in England's. In any case, since a poet has so little impact on his society, he might as well be in exile from his home audience."

In addition to professional and artistic alienation, Alvarez has experienced various forms of social and psychological exile as well. He has undergone a particularly painful divorce and a very nearly successful attempt at suicide – both of which he has written about with great eloquence (*Life After Marriage* and *The Savage God*).

And as a Jew among gentiles – and as a Sephardi among London's Ashkenazim – Alvarez has tasted a separateness from his society in yet another sense.

NOT THAT this multiplicity of exiles has left Alvarez weeping by the waters of Babylon. He is a man of highly engaging charm and wit, and his lively intelligence ranges over such diverse life-long interests as music, rock-climbing and poker (for the last, see his *The Biggest Game in Town*).

At 55 Alvarez is happily remarried, has three children, and suicide no longer interests him either as a topic for literary inquiry or as an alternative to his busy life as an all-round jack-of-all-letters. His next book, *Off-Shore*, is about his recent months living and working with oil-rig crews in the North Sea; and his secret but quite serious journalistic aspiration is to ride the space-shuttle. On top of all this, Alvarez believes from his own experience that exile – whether political, social, psychological or literary – can be a positive condition.

Since he was a Jew before he was anything else, we'll begin with that. Alfred Alvarez, named after his grandfather who was a magistrate, was born in London in 1929. His family was old and moneyed, and if the Alvarezes were "different" from the majority of the English, they differed from the majority of London's Jews as well.

"It's a subject I hope to explore more deeply some day," he says. "I have done a little research at the Public Records Office. With the help of a friend who reads Hebrew, we found that my family has been in London at least since 1770. They were Sephardim from Amsterdam.

"The family eventually prospered, though the money's all gone now and I've been – how shall I say it? – experiencing downward social mobility ever since. But in my youth the family was what set me off from most London Jews, the East End and Yiddish and all that. Aharon Appelfeld's novels about the assimilated Jewish family in Europe precisely describes my background. More English than the English, or so we believed. What little Jewish education I had ended with my bar mitzva. Then I was off to a Church of England boarding school, where things like compulsory chapel and the great pressures to conform separated me even further from my Jewishness."

ALVAREZ no doubt failed to fit the Englishman's stereotype of a Jew, but that didn't mean he would necessarily be perceived as an Englishman. "The essence of the attitude among the upper-middle class in Britain," he says, paraphrasing the Jewish protagonist in his first novel, *Hers*, "is that to be Jewish is to commit a social gaffe. They believe that a Jew somehow can't really be a gentleman."

The writer says, however, that he cherishes the perspective on his society that being an outsider affords him. "I'm not a religious Jew, nor a Zionist, but I deeply value the cultural and, yes, and the emotional inheritance of my Jewishness," he says. "If I lack that British reserve, if I'm more emotional and outgoing – well, I think that's all to the good. I wouldn't have it any other way. And no doubt that's why I always seemed to find life so much more responsive in America than in England."

AFTER OXFORD, Alvarez went to Princeton in 1953 and, both as a Jew and a writer, found America an especially liberating environment. "Forgive me," he enthuses, "but America was my Zion. The situation couldn't have been more different from post-war Britain. In the U.S. it seemed that everybody was Jewish – or wanted to be. And the writing had a vitality and daring and depth that was simply lacking in England."

It was his American experience that eventually led Alvarez to publish what was probably his single most influential book: the 1962 Penguin anthology called *The New Poetry*. That collection largely introduced to English audiences such Americans as John Berryman, Robert Lowell, Anne Sexton and Sylvia Plath, alongside such young British poets as Ted Hughes, Thom Gunn, John Fuller and George MacBeth. Alvarez's anthology made a powerful argument for a poetry that was beyond, as he called it, the "Gentility Principle" – a poetry that was rawly candid and emotional, confessional and even anguished.

REPRINTED year after year, *The New Poetry* continued to have a profound impact on how poets, readers and professors viewed the functions of verse. It still does, although inevitably something newer than *The New Poetry* had to come along. Ted Hughes is now poet laureate; all of the Americans in the 1962 anthology have since killed themselves; Alvarez has been the subject of a notorious satirical poem by James Fenton that accused him of promoting the inclination for self-slaughter as a prerequisite for success in verse; and a new *Penguin Book of Contemporary British Poetry* came out last year in open opposition to everything Alvarez seemed to suggest with his collection.

As a self-confessed ex-literary critic, Alvarez takes these developments in his stride. "It's only natural that a new collection of poets should appear," he says. "I regret only that the poets collected therein seem so committed to gentility. They are so much like my contemporaries in the '50s that it's frightening. Of course I never suggested that poets should be schizoids. All I said was that a poet is a poet because he has a richer inner life than most people. That's what I find lacking in today's generation of poets. And that's why British poetry just doesn't interest me much these days."

FOR A POET to feel exiled from the language and literary activity of his own society seems an alienation that borders on annihilation, and Alvarez has seen such despair at first hand. In *The Savage God*, the best known of his 14 books, Alvarez brought together years of research into the literary, historical, social, legal, cultural and psychological aspects of suicide. He included an illuminating case study of the death of Sylvia Plath, with whom he was on very close terms, as he was with her husband Ted Hughes. And he concluded with a chapter on his own failed attempt to do himself in.

"Although I struggled for four years and through eight or 10 rewrites to make *The Savage God* a human book," he says, "it was really my last work as a literary critic. I put that kind of analytical writing – and the subject of suicide – behind me."

Alvarez's intake of a massive overdose of sleeping pills was brought on, among other things, by the collapse of his marriage to the granddaughter of Frieda von Richtofen, wife of Alvarez's early idol, D.H. Lawrence. Perhaps typically, the divorce became the inspiration for a book on the subject: *Life after Marriage*, although his secret title for it was *The Savage God Meets Frankenstein's Daughter*, Alvarez notes.

"I really thought the divorce book was quite as good as the suicide book," he says, "and of course the subject has its ludicrous side, too. As with suicide, divorce involves this same enormous weight of private depression and public failure. But unlike suicide you go through divorce and you're still *there*, with the world around you and your life to live. Finding that you've survived is a bit, you know, embarrassing.

"Maybe," he adds with a smile, "maybe that's why the divorce book was less popular than the suicide study. I don't know. I know that the only book I really enjoyed writing was the one dealing with poker. And perhaps it's ironic, but the only place this literary fellow Alvarez is really loved and appreciated is out among those tournament poker players in Las Vegas. How's that for alienation and exile?"

Alvarez says he loves playing poker for the same reason he loves rock-climbing. "It's that combination of risk and control. Making the cards go in certain ways within the limits of certain odds. As with climbing – there's the danger, but your objective of course is not to fall. The thrill is in making those innumerable small choices and having it come out right."

WHICH SOUNDS as good a description as any of practising the craft of poetry. And now, after this first visit to Israel, a country that Alvarez says has pleased and impressed him enormously, and not least for the daring conditions under which Israelis live, would he risk throwing in his lot with the Jewish state?

"I simply can't imagine how I could," he says. "I think being Jewish must be so much more complicated here, too central a part of one's existence – for me, at any rate. I'm too much the European. London is my home – I feel a citizen of Hampstead. And if I lived here I know I'd truly be exiled from my homeland, which is my language. I simply couldn't function here."

Alvarez made much the same observation in the panel discussion, which prompted one Israeli wag to suggest that since Alvarez saw positive value in being exiled, he may have just uncovered a new argument for Zionism. Alvarez appreciated the finesse of that argument, but the cool cardplayer was not about to risk his band on that one, tempting as the pot might appear. □

Reputation exhumed

SAINT-GERMAIN-DES PRES: French Post-War Culture from Sartre to Bardot by Paul Webster and Nicholas Powell, London, Constable. 265 pp. £9.95.

Aloma Halter

WHAT DO Jean-Paul Sartre, Francois Mitterrand and Brigitte Bardot have in common? They either lived, worked, found fame or spooned sugar into endless cups of coffee in Saint-Germain-des-Pres. This parish on the left bank of the Seine, with its clubs, cellars and cafes – Les Deux Magots, Le Tabou, Cafe de Flore – was the meeting ground for such diverse disciplines as literature, film, music, politics, philosophy. It was here that rebellious teenagers flocked to jitterbug and drink coca-cola, and here, too, that Giacometti could be spotted playing with clay and the sugar bowl. (Nowadays Saint-Germain is the province of estate agents and tourists; but, in its heyday, from the late '30s to the late '50s, the authors assure us, a Who's Who of French culture could have been compiled just from its streets: Picasso, Genet, Andre Malraux, Cocteau, Alain Resnais, Ionesco...And the pivot, the unifying factor both in essence and in time (again, according to the authors) were Sartre and his life-long companion Simone de Beauvoir, who together ruled "the Paris literary roosts after the war" and "concentrated public attention on Saint-Germain as an avant-garde cultural bastion".

This cultural bastion is surveyed over 10 chapters in this book, and several bland photographs are provided also. Chronology is circuitously followed.

The cafes of St. Germain were the stage for the dramatic contest between Sartre ("who detested the give and take of staging plays") and his developing rivalry with Albert Camus ("more interested in being the best").

Bearing in mind Sartre's post-war reputation, particularly after the publication of his trilogy *Les Chemins de la Liberté*, the chapters on the French Resistance are particularly revealing.

WHAT EMERGES is a picture rather different from the popular lore of Sartre's *engagement*. For most of the war, he and Simone de Beauvoir were very much on the fringes of resistance groups, even the intellectual resistance. For some years they floundered about, vaguely trying to contact those who could recommend them, trying to find a way in, for no one was making an effort to recruit their talents. The leading Resistance publisher and editor, Jean Paulhan, considered Sartre either politically compromised or incompetent, but was, in any case, wary of him. Others, who might have helped, looked askance at the publication of books in the Occupied Zone, considering it a form of collusion with the enemy. Jean Bruller, author of the most famous novel of the French Resistance, *Le Silence de la Mer*, took a stern view of those who had continued to write and publish under the German occupation as if nothing had happened: "I was a bad carpenter and did not earn much money...All the same, I think that writers could have earned their living from other jobs..."

Another unfortunate circumstance was Sartre's choice of a theatre for his play *Les Mouches*: in occupied Paris, in a theatre that had been called the "Théâtre – Sarah Bernhardt," until the Vichy government, disliking this celebration of a Jewess, ordered the name to be changed to "Théatre de la Cité." The play itself was meant as a call to resistance – it provided a parallel with the Orestes-Electra theme – but few recognized it as such, and the patriotic subtleties were missed by the general public. In fact, *Les Mouches* got an enthusiastic press from German papers, and became one of the most popular entertainment spots for uniformed German soldiers on leave in Paris. This gave Malraux a reason to accuse Sartre of "entertaining Germans" while he himself was being interrogated by the Gestapo. The truth was that not even the war and all the frustrations of a divided country disturbed the Sartre-De Beauvoir routine. In 1941, their three-month summer vacation from teaching took the form of an 800 km. ride, cycling to see Gide and Malraux, in the hope of obtaining through their recommendations, the opportunity "to do something for France." It was not till 1944 that Sartre found himself "inside" at last, and then by persuading Camus that he was ready to do even menial work for *Combat*, the newspaper of the Resistance, which by May 1944 had a circulation of 250,000.

Earlier in the war Sartre and De Beauvoir had been detached from what was going on around them in yet other ways. During the round-up and murder of thousands of French Jews, some of whom were at the centre of Paris's intellectual life, and thus often their close associates, what was painfully obvious, as Webster and Powell point out, was the silence of non-Jewish academic friends, "including de Beauvoir, who hurriedly signed papers denying any Jewish parentage".

CAMUS'S PATH to resistance was not "tarnished," and less tardy than Sartre's. He was temperamentally more suited to such activity than Sartre. The son of a working class family in Algeria, he represented a far broader base than the philosopher; voluntary involvement teaching illiterate Arab children, and his far earlier interest in politics – membership in an Algerian Communist cell before the war – had made him more socially aware far younger than Sartre; besides he had a talent for collective effort, and getting along with people, that Sartre lacked. But tuberculosis had left him weak and depressed for the first years of the war. In addition, his relative obscurity, and the fact that he was cut off from his family and native Algeria, had left him feeling that he was scarcely in control of his own destiny, let alone able to influence that of others. However, he was actively sought out by leading members of the Resistance, Pascal Pia, the friend of André Malraux, and Claude Bourdet.

When Pia, the editor of *Combat*, went into hiding in 1945, Camus took over, and was more than able to repay Sartre's patronage by introducing the philosopher to the *Combat* movement, which ensured Sartre's all-important post-war Resistance credentials. Sartre started to write under his resistance name, "Miro." Camus, who was thought to be in considerable danger, was given false identity papers, and called himself Albert Mathe. The discovery, by the Germans, of a secret list of writers linked to the Comite National des Ecrivains caused a panic... Similar panics were to send de Beauvoir, Sartre and Camus, along with many friends from the Cafe de Flore, into hiding in the country just before the Liberation. Most returned in time for the final insurrection." The authors also relate somewhat wryly, that "Camus's stature at the Liberation was so high that it became a political necessity to predate his association, sometimes by at least two years".

THE CHAPTERS on Existentialism are informative; those that unravel the intricacies and absurdities of the Theatre of the Absurd – "a literary jigsaw puzzle in which none of the pieces fitted" – are better than those explaining the various intricacies and absurdities of the French Communist party's zillion splinter groups.

It's a book that reminds one of swimming in the Sachne nature reserve: there are cold patches and warm ones. Chapters potentially vibrant with local colour – about the singers, the nightclubs, the quarrels, the new filmstars – receive summary and desiccated descriptions. Whilst the narrative meanders around to introduce minor characters into the mainstream of the discussion, some important and intriguing people are moved briskly on. De Beauvoir – "high priestess and sole arbiter of the posthumous Sartre cult" – is treated with barely veiled contempt, and scarcely allotted more space than BB. On her abiding fascination for the nation, Webster and Powell remark: "Even the Communist Party could not prevent the working classes from idolising Brigitte Bardot, a product of the accursed bourgeoisie." But what (if there was one) of the connection between such superstars as Bardot, Piaf, Juliette Greco and de Beauvoir's best-selling *The Second Sex* – harbinger of woman's lib?

The authors have enough on their hands working through the celebrities: Yves Montand and Simone Signoret draw short straws; Nathalie Sarraute and Francoise Sagan show up, Beckett is brought in, Mitterrand and Menuhin get mentions. The heavy and frequent clang of name-dropping may distract attention from thinly spread insights, hasty, potted biographies, and the unmanageable welter of incidental detail.

The main theme of the book goes astray down a Saint-Germain cul-de-sac. Possibly, it has been mislaid by Webster and Powell in their attempt to cover ground they have mapped out for themselves. The matrix of Left Bank streets might have provided a sort of confining unity, were it not that the authors had attempted such a huge embrace of "French post-war culture from Sartre to Bardot." It is too ambitious an undertaking for a 265-page book.

Fame-by-place has its allure: Francis of Assisi, Jesus of Nazareth, the Bard of Stratford, Nachman of Braslav, Sartre of Saint-Germain. Aren't the authors trying to coax us into thinking of Saint Germain in the mid-20th century as comparable with fifth century Athens, Elizabethan London, or Renaissance Florence? History may prove their point. In due course. Meanwhile, until I remember the name of the Shoreditch café where Shakespeare met his cronies, I'm off to Jerusalem's Cafe Atara. But not for an onion soup! Reading this book has alerted me to the noble, lofty things cafés are really for. When I see would-be philosophers at the next table, in heated discussion, waving their arms about, I'll know that they are beckoning not the waitress but to immortality. □

Saturday Night Dead

WIRED: The Short Life and Fast Times of John Belushi by Bob Woodward. New York, Pocket Books. 532 pp. $4.50.

Sheldon Teitelbaum

SOME OF the people who figure in this book about the sad and sordid drug death of the American comedian John Belushi in 1982 would like to see author Woodward hanging upside down from a lamp post. It has, in fact, become an occupational hazard for the man who brought us Watergate. The controversy over this book (now in paperback) inspired by charges from Belushi's wife and friends that it gave a one-sided picture of him as a coke-crazed geek, was covered in *Rolling Stone* magazine last summer ("John Belushi's Troubled Sleep").

I can't determine whether Woodward is as full of shit as charged, or if he gained the confidence of Belushi's intimates by misstating his intentions, but *Wired* certainly lends credence to the contention that biography is the proverbial fate worse than death.

John Belushi was a graduate of Chicago's Second City comedy improvisational troupe who went on to gain fame in the (at least during its first few seasons) hit New York not for prime time TV show "Saturday Nite Live." A beefy, physical and aggressive performer, he became a nation-wide sensation as 'Bluto' in "Animal House," and as one of the two Blues Brothers together with his best friend and partner Dan Aykroyd.

Belushi's talent was also his death warrant, though the sentence was carried out, it would seem, with the collusion of Belushi's intimates. He couldn't hack the limelight, he couldn't handle the big bucks, he shrank from the not miniscule possibility that he was only outstanding in his Bluto zitz-squeezing and food-fighting persona, and he searched for solace and energy in cocaine. As Mickey Rooney reportedly commented about Belushi after listening to one of his characteristically incoherent drugged raps: "Why is it that the youth of today can't accept God's gift of success?"

Woodward's narrative makes the case that Belushi died because the people he hung out with kept him supplied with as much blow as the rotund comedian could snort. His capacity for inhaling the stuff was legendary, as was the energy it endowed him with. Belushi would brag that he had left people lying dead in the streets for their inability to keep up with him while doing the town. Belushi's buddies kept him supplied because there was money in it and because Belushi without coke was a drag. He was the life of the party until he ran amok.

Wired works on a number of levels admirably, not least as a cautionary tale, but also as a solid hit of apparently uncut dope on the rich and famous who, when their nasal passages and brains clear, must be fuming. Or perhaps the notoriety of being listed as a user isn't as bad as that. No way to know. It is enough to be caught by the spell of impending doom.

THERE ARE two problems. The first concerns Woodward's recounting on page 419 of Cathy Smith's shooting up Belushi with some coke. He notes that Belushi "was needing more and more of it to get the same feeling." Fact is, and Woodward can go argue with the editorial staff of *Scientific American* if he doesn't believe me, cocaine is not addictive in the strict sense of the word, which is to say that users do not develop a tolerance for it. Hit number #500, composed of the same amount and with the purity of hit number 1, feels as good and as potent. That coke is extraordinarily habit-forming is another matter, but I have my doubts about someone who has written a book on the stuff and hasn't got this very elementary differentiation down.

Secondly, the book is replete with protestations of love for Belushi by his cronies. Yet Woodward does not present him as lovable. He was a fat spoiled kid and he didn't seem to care doodley-squat about the sensitivities of those he dealt with. As for the protestations of his genius, despite the appeal he possessed for those such as myself who got off on his samurai wildman routine, John Belushi was hardly an intellect, and his range did not compare with the likes of such contemporaries and colleagues as Bill Murray or Eddie Murphy. But he left a mark, and he burned himself out doing so, which is as much as many of us can hope to accomplish on this world. We can feel sorry for the poor slob but admire the pretty lights he made in the sky for a while. □

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The "Ashkenazi Haggada" published by Steimatzky in cooperation with Thames & Hudson, is a large-format (39 x 28cm.) facsimile of the famous 15th century work now in the British Museum. Reproduced in full colour, including gold, the calligraphy, illustrations and decorations were originally carried out by the workshop of Joel ben Simeon Feibusch Ashkenazi of Bonn and Cologne. It is interesting to note that "Had Gadya" and "Ehad Mi Yodea?" are not included as they were later additions. The book comes in an embossed slip-case.

Chaos and murder

FATEFUL MONTHS: Essays on the Emergence of the Final Solution by Christopher R. Browning. New York, Holmes & Meier. 107 pp. Price not stated.

Michael R. Marrus

AMONG THE most difficult tasks historians face in understanding the Nazis' Final Solution is to fit the mass murder of European Jews into the larger framework of the Third Reich. Was the anti-Jewish course of Hitlerian policy set, from a very early point, for the ultimate goal of mass murder? Was "World Jewry" such a constant preoccupation, requiring continuing efforts, even at the expense of other German goals? Or did the Nazis' murderous impulses evolve, notably under the impact of the war in Russia, to reach their genocidal conclusions only when that conflict reached its height? Did some particularly demonic ideological force drive the machinery of death forward, even at its lowest levels? Or was Nazi Germany less affected by the pathological hatreds of its leaders than is sometimes allowed? One of the foremost scholars now grappling with these questions is Christopher R. Browning, whose second book on the subject, an important collection of essays, gives us a good idea of the progress of research on these questions.

In the first of four chapters, Browning provides a masterful guide through the historians' debate over the decision for the Final Solution itself. As we know from investigation in practically every domain of Nazism, decision-making in the Third Reich was an often chaotic process of orders and counter-orders, moving along complex and often duplicated chains of command. At the top, the Führer worked impulsively, procrastinating and letting others handle difficult problems, then sending orders careening through the system. He preferred to issue directions orally, often avoiding detail, packaging commands in ideological exhortations meant to galvanize subordinates into action. As a result, it is frequently difficult to trace the exact origins of important undertakings, notably the decision to murder all the European Jews.

Browning was the first to apply a distinction between "intentionalist" and "functionalist" interpretations to the study of Nazi genocide. The former, he notes, focus on Hitler's coherent and consistently-held anti-Jewish ideology, implying a long-standing plan for mass murder which was finally executed at the opportune moment; the latter stress the anarchic structure of the Third Reich, in which anti-Jewish policies followed an uncertain path, with altered objectives, radicalizing murderously during the latter half of 1941. Both groups of interpreters recognize the powerful mobilizing force of Hitler's anti-Jewish obsessions; they differ, however, on the degree of premeditation for mass murder, and the means by which the Final Solution was finally implemented.

BROWNING ENTERS this debate as a self-professed "moderate-functionalist." While rejecting the belief that the Final Solution was predetermined, he is sensitive to the role of Hitler in seeking an increasingly radical answer to the Jewish question. At the same time, as the author of a previous book on the German Foreign Office and the Final Solution, Browning knows well the Byzantine character of the German government and bureaucracy, notably the way the latter stumbled and groped towards decisions rather than operating in a deliberate, machine-like fashion.

After a careful review of the evidence, his conclusion is that some time in the early phase of the Barbarossa campaign against Russia, and moved by the euphoria of his early victories, Hitler ordered his SS chiefs to prepare a destruction plan. Himmler and Heydrich then set to work, moving in fits and starts. By October, when the Nazis sealed emigration possibilities once and for all, the pieces were falling into place: Jews from across Europe would be deported to killing centres in Poland to be murdered by poison gas. Construction then began on the earliest of the death camps – Belzec and Chelmno. But not until the following spring would the Nazis' genocidal system be put in place, and the major problems solved. It took time to create this monstrosity, to find a way through ground as yet uncharted in human history.

In three additional essays, Browning examines government officials and Wehrmacht and SS officers as they take the crucial initiatives necessary to kill on a massive scale. Unlike many authors who concentrate upon Hitler and a handful of his henchmen, he combs the local levels, seeing dozens of Germans in various positions of responsibility contributing to the preparation of the Final Solution. As it appears from this vantage point, Nazi genocide was far more a process of trial and error, with widespread involvement, than we may hitherto have thought. In Nazi-occupied Serbia, for example, the murder of virtually all the male Jews was carried out by the Wehrmacht, quite independently of the more comprehensive decisions being made in Berlin about the same time. In that turbulent region, where an important Communist uprising against the occupiers began after the Nazis' invasion of the Soviet Union, the Germans inaugurated a vicious reprisal policy in September 1941 against partisan attacks. Massacres of Jewish hostages followed as a matter of course, an expedient way to satisfy ever higher quotas for reprisal executions. By the end of the year the Germans had shot more than 11,000, including almost all the Jewish men in the country. Later, when the rest of the Serbian Jews were murdered, it was Nazi occupation authorities on the spot who moved Berlin to provide technical assistance and not the other way around. By the spring of 1942 the new turn in Hitlerian policy was not only common knowledge, it was eagerly adopted in some quarters, when they thirsted to get the job done properly. What moved these killers at the middle and lower echelons? Anti-Jewish ideology, to be sure, but to an important degree also the forces that move specialists everywhere - ambition, the inclination to satisfy people in power, and the sense of freedom from personal responsibility that a bureaucratic organization can provide.

WHILE DESCRIBING an important degree of local initiatives in the Serbian case, Browning carefully notes the continuities between murderous activities against Jews being carried out in various places. He rejects the notion, argued by the German historian Martin Broszat, that the idea of the Final Solution emerged only as a result of extensive and unsystematic murders by local officials. In his view, Hitler and his top SS commanders knew what they wanted, but needed time to develop the means. Beginning in the autumn of 1941, he notes, individuals previously associated with the Nazis' "euthanasia programme," operating under the authority of the SS police boss Reinhard Heydrich, worked together with other experts to develop a "more humane method of execution" than that being used by the killing teams or *Einsatzgruppen* operating in Russia. ("More humane," in this case, did not mean solicitude for the victims; it meant rather an effort to spare the executioners the psychological strains produced by the grisly work of killing the Jews by rifle fire.) The experts' creation, the mobile gas van in which Jews were killed by exhaust fumes, "was pressed into service as a stop-gap measure when the plans for the Final Solution in Europe were taking shape."

Central agencies of Nazi power constantly refined the logistics of murder on a European scale, but needed the help of armies of perpetrators operating within their own areas of specialization. The task itself was gigantic, and Browning's scholarly work gives us an excellent sense of how the process worked. It is a chilling thought that the principal difficulties – and there were many – were technical, not moral or ideological. We now know what human ingenuity, unchecked by humane sensibility, can finally achieve. □

Areas of conflict

THE IRAN-IRAQ WAR: An Historical, Economic and Political Analysis edited by M. S. El Azhary. London, Croom Helm. 144 pp., £14.95.

THE SOVIET UNION AND REVOLUTIONARY IRAN by Aryeh Y. Yodfat. London, Croom Helm. 168 pp. £15.95.

THE RED SEA: Prospects for Stability edited by Abdel Majid Farid. London, Croom Helm, 173 pp., £14.95.

THE STRUGGLE FOR SOUTH YEMEN by Joseph Kostiner. London, Croom Helm. 195 pp. £14.95.

Nissim Rejwan

THESE FOUR books are all topical. They are also strictly scholarly in character, although some of their editors and contributors seem to have a difficult time trying to subdue their own partial and sometimes downright partisan views. *The Iran-Iraq War* is a joint effort of two research centres, both of them dedicated to "Arab Gulf Studies," one attached to the University of Exeter in England, the other to the University of Basra, Iraq. The editor, who contributes a short introduction and a paper on the attitudes of the Superpowers to the Gulf war, is deputy director of the Exeter centre. Mustafa al-Najjar, director of the Basra centre, contributes a paper, written in collaboration with a person who is described as "an Iraqi Diplomat and Historian," on Arab sovereignty over Shatt al-Arab in the 17th and 18th centuries.

Another historical survey is provided by Peter Hunseler of the German Society for Foreign Affairs in Bonn; it deals with the age-old dispute between Iraq and Iran over Shatt al-Arab, and stresses its strategic importance for them both. The remainder of the ten papers deal with the economic and political setting of the conflict – the role of oil and the economic consequences of the war for both sides. One paper is devoted to the effects of the conflict on Iraq's 1981 Five-Year Plan.

Three contributors deal with foreign policy aspects, and focus on Arab attitudes, Superpower attitudes and regional implications. A concluding paper deals with the prospects for a peaceful settlement of the war; there we are told that mediation between the warring sides "can only succeed if the two parties are themselves privately willing to end the fighting."

In his paper on Superpower attitudes, al-Najjar sums up Moscow's policy in these words: "...the Soviet Union seems to have been able to maintain its links with Iraq, while simultaneously trying to 'court' Iran and thereby straddle the dispute. Lacking leverage with both combatants, the USSR has succeeded, by the use of caution and restraint, in avoiding irreparable damage to its relations with either side. Whether or not the Soviet Union will be able to continue this policy will depend upon what Iraq and Iran achieve on the battlefield..."

ARYEH YODFAT, in *The Soviet Union and Revolutionary Iran*, believes likewise that Moscow is trying to keep positions and options open, an attitude best expressed in the fact that while the Soviets extend help to Iran they "do not want it to win or to be strengthened."

Yodfat's book touches only in passing on the Iraq-Iran war; it is in fact a survey, very carefully researched and amply documented, of Moscow's policies and attitudes since the October Revolution, with a helpful first chapter on Tsarist Russia's ambitions in Persia and the Gulf since the first quarter of the nineteenth century. He implies that Moscow's policy has not changed materially since then – or at least not since the Revolution. He quotes a Soviet author to the effect that a revolution in Persia could become "the key to a revolution in the whole East," and adds that, although these words were uttered in 1918, "they seem to be valid even today."

FRED HALLIDAY, who contributes a chapter to *The Red Sea*, describes the waterway as Moscow's "Panama Canal." He explains that the Red Sea's most important function for the USSR, in the economic sphere, "is as part of its own *internal* communications network." This is because the Suez Canal "serves to provide a maritime link between European and Far Eastern Russia that is open all the year round – something that does not apply to the Arctic route." So that the Canal, in some degree, "is to the USSR what the Panama Canal is to the U.S. – a waterway for its own domestic economy." This state of affairs, we are told, "gives the [Suez] Canal an importance equal but opposite to that which it has for the West."

The Red Sea has 11 other chapters, all of them rather less difficult for this reviewer to grasp than Mr. Halliday's. The book is a collective effort of the "Arab Research Centre." All we are permitted to know about this centre is that it is situated in London.

The "prospects for stability" are briefly tackled by the editor in his preface. It would seem that the quest for stability in the Red Sea, within a Middle Eastern context, "requires a search for security, which is the right of every party, not a right for just one party at the expense of another." This is a reference to Israel, which is "the only state in the area which has the power to threaten and deter," and, what is more, is "the only Middle Eastern state to have a nuclear weapon." Conclusion: "The Middle East will never know peace and stability until there is a just and comprehensive solution to the Arab-Israeli conflict."

JOSEPH KOSTINER'S *The Struggle for South Yemen* is a solid piece of work. Clearly, it has entailed a great deal of painstaking research, which has been carried out mainly in the archives of the Shiloah Centre for Middle Eastern and African Studies, Tel Aviv University. After providing a brief historical sketch which goes back to the early 19th century, the author traces the growth of national movements and the events leading to the proclamation of the People's Democratic Republic in November 1967. The book consists principally of an account of the emergence of various nationalist groups, and the internal conflicts which developed among them. □

A magic touch

Meir Ronnen

ZVI TOLKOVSKY (b. Haifa, 1934), a Bezalel graduate who is now a professor at that academy, has always had a magical touch with both paint and *objets trouvés*, and the flotsam of displaced persons. His latest collection of large abstract oils still makes use of collage (both painted canvas and bits of Arab newspapers and children's drawings) but the accent is on the painting; the handling is, in a phrase, bloody marvellous. The rich, low-key colour and method is out of Streichman, with echoes of Aroch and the linear gestures of Raffle Lavie, but the results are pure Tolkovsky. A collection of gorgeous details, the whole of a Tolkovsky is, however, often less than the sum of all its parts. To really savour each canvas you have to get up close and literally stick your nose in it, enjoying each section for itself.

Tolkovsky's ultra-sensitive handling makes all the other artists I viewed this week seem like mere hacks. Veteran **Aviva Blum** has the bad luck to be at the same venue, where her abstract paintings of biomorphic and atmospheric forms seem harsh in colour and rigid in conception; her graphics are even stiffer. Also at the same venue are monotone collagraphs by **Gad Ullman.** (b. Tel Aviv 1935) all devoted to themes connected with the Haggada (and reproduced in a new Haggada designed by Ullman for the kibbutz movement). Ullman has chosen an unfortunate dirty brown for his often striking prints (the one of the mummy, printed from real fibres, is most effective; and an equally off-putting grubby sienna for the Haggada itself, which also suffers from bold face typography. (Jerusalem Artists House). Till April 10.

TOLKOVSKY was still on my mind when I observed with some dismay a new double presentation. **Stephen Aronoff,** a perhaps too-frequent exhibitor, shows a series of large paintings on card, devoted to the compositional theme of a square seated above the square of a vertical rectangle. The treatment is largely graphic, despite the freedom of stroke; and the lack of texture only adds to the feeling that despite the good use of colour, nothing really happens. **Itsu Rimmer,** who made a recent debut at the Jerusalem Theatre with hieratic paintings of ancient gods and pyramid symbols, shows more of the same, without any noticeable improvement in composition or colour. (Alon Gallery, cnr. 51 Palmach, J'lem). Till April 13.

MARTIN LEVINE (b. New York, 1945) is a professor of art at Northwestern University and one of the most astonishing printmakers ever to exhibit in this country. This show, of mixed etching techniques and a few lithographs made over the last 14 years, is positively staggering in its virtuosity. Drawn from specially composed photographs by hand, directly on to the plate or stone, Levine's city and farm-scapes bring a new dimension to the term "photo-realism" in this medium, for Levine has done for printing what Richard Estes did for photo-realist painting. Levine brings each object into focus, while simultaneously retaining special effects of depth, light and atmosphere that are quintessentially American. Yet everything is translated into a formalisation, even a simplification, that re-reads as realism. The sugar-lift details are particularly incredible. This show is also a testament to the endless patience of the true craftsman. (Jerusalem Print Workshop-Florence Miller Art Centre, 38 Shivtei Yisrael, J'lem). Till April 12.

Zvi Tolkovsky: oil painting (Jerusalem Artists House).

ALEXANDER OKUN (b. Leningrad, 1949) has successfully brought off what could have been a real *kitsch*, a work comprising 18 portraits derived not only from his own visage but referential to a dozen different cultural aspects of art history, from Roman and Renaissance villains to surrealism and social realism; and all mounted in a carefully carpentered wooden structure that combines elements of Renaissance architecture with the feeling of a Byzantine altar-piece-cum-Ark-of-the-Law. Okun also combines classically thin paint and glazing with fairly modern scumbling, while employing light at will to use modelling as part of the compositional structure. Okun (here since 1979) seems to parade all the elements that offer an inner self-portrait of his creative persona. Also on show are many but uneven charcoal studies attempting various formalised solutions. A few are brilliant. (Debel Gallery, Ein Karem). Till April 3. □

Alexander Okun: detail of "Persona" (Debel Gallery).

Caravaggio's castration

TWO ART books by Israeli academics to be published here by Massada have also appeared in German. **Turner: Die Landschaften der Bibel** by Mordecai Omer (Vienna, Poseidon Press, 180 pp.) is based on Dr. Omer's Ph.D. thesis and the excellent show on this subject that he organized at the Israel Museum a few years ago, when the source material appeared in the museum's catalogue in English and Hebrew. The book traces the origins of Turner's 26 watercolour designs made 150 years ago for the engravings in Finden's *Landscape Illustration of the Bible*, to on-the-spot studies made by actual visitors to the Holy Land, mainly those of Sir Charles Barry. This handsome book is replete with reproductions of the source material as well as some contemporary views of the sites. The watercolours are reproduced in colour.

Bilder zur Bibel by Mira Friedman (Poseidon, 203 pp.) takes one on an informed tour of biblical iconography from Dura Europas murals to Nolde and Oscar Kokoschka. The exhaustive text also pays special attention to Hellenist sources and little-known biblical themes in Islamic art. One of the reproductions (many are in colour) is of Caravaggio's "David With The Head Of Goliath," now the centrepiece of the current "The Age of Caravaggio" exhibition at New York's Metropolitan. Friedman notes the accepted view that Goliath's severed head is a self-portrait and that David is a depiction of the artist's lover. Friedman notes that Caravaggio saw himself as a sacrifice (*Opfer*) to the power (of youth, desire, love, etc.). Looking at the actual painting recently, I was struck with the force of its sexual innuendo. David's clothing is arranged in a symbolic erection, while the gleaming sword suggests a punishment in the form of the ultimate castration. One of the first porno nasties? But this is a wonderfully rich and informative book. □

MEIR RONNEN

Linear portraits

Gil Goldfine

MENACHEM GUEFFEN is a pedantic and deliberate painter. With care and concern for every fold of hanging cloth, anatomical detailing and facial features, all the way down to strands of hair and tear ducts. Gueffen creates ccloured drawings of seated women, singles and in pairs. More illustrative than painterly, his oils project a sense of sanguine introspection and pensiveness. Using a varied, yet subtle, palette and a strict compositional design based on flat vertical and horizontal axis, Gueffen's contours define all images, whether the chosen style is a scraped gauzed effect, woodcut or literal picture making. (Mabat Gallery, 31 Gordon, Tel Aviv). Till April 9.

CHAVA-SHOMER tries to prove that her unorthodox style of painting is a parallel tribute to contemporary expressionist ugliness by creating a four-wall room installation to support eight individual paintings. Once past the unanchored, diabolical imagery, Shomer does manage to convey a sense of commitment and put together the bits and pieces that she had previously unravelled. Biomorphic acrylic reliefs in dull browns and mousy warm greys seem to have been ripped from the flesh of other living cells only to be hurtled into an abyss of flat pink backgrounds with sprayed or thrusting drawn lines. The convoluted glued shapes, together with the unconventional pictorial combinations are mystically fierce and emotionally penetrating – without a clue as to why. (Kibbutz Art Gallery, 25 Dov Hoz, Tel Aviv.) Till April 9.

Menachem Gueffen: oil painting (Mabat Gallery, Tel Aviv).

AN UNLIKELY two man show pairs **Reuven Scharf**, a sculptor of stylized abstractions, with realist painter **Aharon April**. Scharf's attribute is a technical skill in carving and polishing black marble into undulating surfaces that approach a look of oxidized steel. Subtle forms are derived from animal and human images: birds in flight, lovers and single figures etc., echoed repetitively in intricate variations of themes hitched to animation and movement. Scharf touches elements from Brancusi, and Lifshitz and in several non-objective forms, mirror Noguchi.

April's large watercolours seek to discribe the drama and romance of Jerusalem (Western Wall Plaza) in light and space but only succeeds in a few frames. Because the formats are large, April's buildings and stone structures are often reduced to empty façades where light remains colour and not atmosphere, while his people are reduced to flippant brush marks. Much superior are April's small, dimly lit interior genre scenes featuring an enticing, deftly painted reclining nude, whose solidly rendered body fits snugly into a deliberately planned, harmonious composition. (Sara Kishon Gallery, 27 Gordon, Tel Aviv).

ARIE WACHENHAUSER combines the forceful slash of a palette knife with the accented thrusts of a loaded brush in figurative and still-life oil paintings. Overpainting dark-toned fields with pale scraps of yellow, red and grey creates a mysteriously transluscent surface from which emerge undetailed faces, hints at obscure objects and interior spaces. Wachenhauser has some difficulty in completing a satisfactory drawing and to compensate, subjects are mannered into an obvious commercial orientation (the right tilt of a head, a slight pout, a baby's sparkling eye). (Shulamit Gallery, 1 Gordon, Tel Aviv) Till April 9. □

Shows in Haifa

ILANA ZIMHONY (b. Haifa) has found a successful formula for bright and pleasant lyrical abstractions in various media. In her exhibition "Sound of the Sea", the paintings are all variations on the theme of white, though the admixture of a few hues. In her oil pastels she adds a fine black calligraphy to play a little "arpeggio" into her orchestration. (Maritime Museum, Haifa). Till April 27.

SIMA LEVIN (b. Russia, 1957, immigrated 1974) shows biting and humorous satirical drawings on beautifully air-brushed backgrounds. With her witty pen and careful contrasts of light and shadow she sometimes conjures up an echo of Daumier. Unfortunately, she wastes her talent on ridiculing simple entertainment, such as tango-dancing or poker-playing, instead of adjusting her eye to our many ready-made subjects of follies and failures.

At the same venue **Esther Neurath** (b. Germany) exhibits sculptures cast in dark brown polyester, graphite and bronze powder. In her best pieces she unites two figures (usually mother and child) into one volume, circumscribed by curving outlines, well complemented by the smooth, opaque surface. **Valerie Zuckerman** (b. Rumania) shows mainly muddy-coloured semi-abstract figural compositions. (Haifa Municipality). Till April 17. □

EDITH VARGA-BIRO

Art happening at Nitzana

"MASOF NITZANA," a huge art happening and symposium, will take place at the Nitzana border terminal in the Negev on March 31 and April 1, with the active participation of over 60 artists and sculptors. Sponsored by the Mayor of Beersheba and a large public committee and organized through the Beersheba Visual Arts Centre and the Federation of the Kibbutz Movement, the happening will feature an evening symposium devoted to "20 Years of Art Happenings" conducted by local art historians. Performances by dance groups and choirs are slated. A number of art schools are also cooperating. □

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WHAT'S ON

Notices in this feature are charged at IS3,036 per line including VAT. Every day of the month costs IS60,835 per line, including VAT, per month.

Jerusalem

CONDUCTED TOURS
Tourists and Visitors. Come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 9-12. Bus No. 14, 24 or 5, Kiryat Moshe. Tel. 523291.

HADASSAH – Guided tour of all installations. ★ Hourly tours at Kiryat Hadassah and Hadassah Mt. Scopus. ★ Information, reservations: 02-416333, 02-446271.

HEBREW UNIVERSITY
1. Tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9, 28, 24 and 16. 2. Mount Scopus tours 11 a.m. from the Bronfman Reception Centre, Sherman Building. Buses 9, 26, 4a, 26 and 23 to the first underground stop. Further details: Tel 02-882819.

AMIT WOMEN (formerly American Mizrachi Women). Free Morning Tours – 8 Alkalai Street, Jerusalem. Tel. 02-699222.

Emunah-World Rel. Zionist Women, 26, Ben Maimon. To visit our projects call: 02-662468, 630620, 877817, 811125; 03-444151 morning; 053-36559; 04-236031.

Tel Aviv

CONDUCTED TOURS
AMIT WOMEN (formerly American Mizrachi Women). Free Morning Tours – Tel Aviv, Tel. 220167, 233154.
WIZO: To visit our projects call Tel Aviv, 230939; Jerusalem, 226060; Haifa, 88817.
PIONEER WOMEN – NA'AMAT. Morning tours, call reservations: Tel Aviv, 210791.

Haifa

What's On in Haifa, dial 04-640840.

Other Centres
VISIT THE WEIZMANN HOUSE, REHOVOT. The Weizmann House is open Sunday-Thursday, 10 a.m.-3.30 p.m.; closed on Friday, Saturday and holidays. For group tours please book in advance by calling: 08-483281 or 483328.

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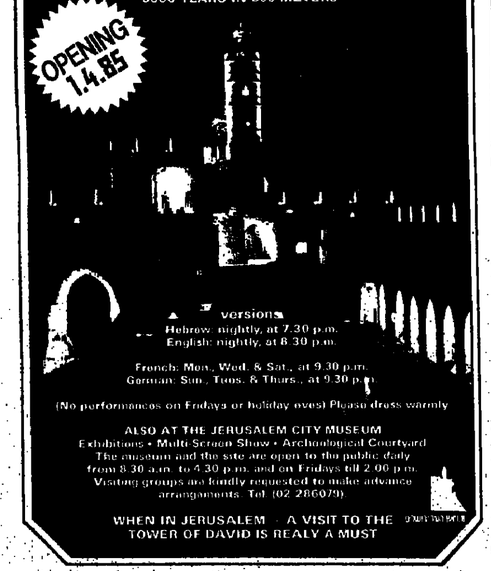
versions
Hebrew: nightly, at 7.30 p.m.
English: nightly, at 8.30 p.m.
French: Mon., Wed. & Sat., at 9.30 p.m.
German: Sun., Tues. & Thurs., at 9.30 p.m.
(No performances on Fridays or holiday eves) Please dress warmly
ALSO AT THE JERUSALEM CITY MUSEUM
Exhibitions • Multi-Screen Show • Archeological Courtyard
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Visiting groups are kindly requested to make advance arrangements. Tel. (02 286079)
WHEN IN JERUSALEM – A VISIT TO THE TOWER OF DAVID IS REALY A MUST

Habimah National Theatre | Haifa Municipal Theatre in cooperation with the Goethe Institute | The Jerusalem Theatre
host
Dusseldorf Municipal Theatre
which will present
NATHAN THE WISE by G.E. Lessing
"Topical, in its cry against religious intolerance" Rheinische Post
GOOD by C.P. Taylor
"An unforgettable evening" Frankfurter Rundschau
Haifa Theatre Mon., Apr. 8, Tue., Apr. 9 | Habimah Theatre Wed., Apr. 10, Sat., Apr. 13, Sun., Apr. 14 | Jerusalem Theatre Thur., Apr. 11, Mon., Apr. 15
All performances at 8.30 p.m. in German with simultaneous Hebrew translation. Tickets now on sale at the theatres and ticket agencies.

ART GUIDE

Notices in this feature are charged at IS3,036 per line including VAT. Every day of the month costs IS9,108 per line, including VAT per month.

Jerusalem

MUSEUMS
Israel Museum. Exhibitions: "A Cave in the Desert," 9000 year old finds from Nahal Hemar. From the Secular to the Sacred. Painting Instruction in the Youth Wing. Schweig the Photographer. Lea Nikel, paintings 1950-1984 (until 2.4). Meet the Israeli Artist, Joshua Griffith and Michael Kovner. Elisha Gat, landscape paintings. Permanent Exhibition of Judaica, Archaeology, Art and Ethnic Art. **Rockefeller Museum:** The Other Side of the River – Ancient Egyptian funerary objects.

Ticho House: works by Anna Ticho, hanukkiot, library, garden cafe.

Old Yishuv Court Museum. Life of the Jewish community in the Old City, mid-19th century-World War II, 6 Or Hahaim, Jewish Quarter Old City. Sun.-Thur., 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Heichal Shlomo: Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. **Pessah Exhibition:** Special: 3-dimensional reliefs of the Pessah Haggada by Aharon Shevo. Paper cuts and engravings by Shoshana Neuman.

Galleries

Mishkenot Sha'ananim, J. Robert Fisher Hall. **Tamara Rikman, Paintings on Paper.** Till end April, 1985. Hours: Sun., Mon., Wed., Thur. 10.30-12.30; 4-6. Tue. 10.30-12.30. Fri. 10-12.

Yakov Greenwurcel Gallery. Jewish ceremonial objects in silver for connoisseurs of modern art. Sun.-Thurs., 10 a.m.-5 p.m. Fri. till 1 p.m. Hutzot Hayotzer, opp. Jaffa Gate. Tel. 02-282077.

Tel Aviv

MUSEUMS
Tel Aviv Museum. Opening Exhibitions: Moshe Kupferman, Paintings, Works on Paper 1983-84 (3.4 at 8 p.m.). Lev Podolsky, prints (3.4 at 8 p.m.). Bianka Eshel-Gershuni 1980-85. Selection from Museum's Collections. **Helena Rubinstein Pavilion. Opening Exhibition:** Ten Years 1983/4. Israeli Art, Qualities Accumulated Part II. **Museum Visiting Hours:** Sun.-Thur. 10-2; 5-9. Fri. closed. Sat. 11-2; 7-10. **Helena Rubinstein Pavilion.** Sun.-Thur. 10-1; 5-7. Sat. 11-2.

Haifa

MUSEUMS
The Reuben and Edith Hecht Museum at Haifa University is open daily except Fridays 10 a.m.-1 p.m. and on Tuesday afternoon 4-6 p.m.

CANNON G.G. ISRAEL STUDIOS, JERUSALEM
For the American film, THUNDER WARRIORS – we are looking for children with acting potential:
1) Boys aged 13-16, with blue eyes, dark blond hair, minimum height 1.60m. (5'4"), **preferably horse-back riders.**
2) Boys aged 13-16, with brown eyes, brown hair, light skin, muscular body, minimum height 1.60m. (5'4"), **preferably horse-back riders.**
Interviews will take place on Sunday, March 31, and Monday April 1, between the hours of 12 noon and 7 p.m. at 3 Bellinson, 2nd floor (brown building behind Tel Aviv Cinema).
— Applicants must bring up-to-date photo —
Those chosen will be needed for a few days' work only.

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MARKETING WITH MARTHA

EVERY SO OFTEN a husband complains to me, only half in jest, that my column costs him money, because his wife wants to buy all the things she reads about on this page. This week will be easy on the pocketbook, because two products I had hoped to recommend are not yet fully tested for the market. And when they do come out, they are intended to save money – by saving water.

One of the products is an apparatus for controlling the amount of water in a flush toilet; the other is a flow regulator for faucets, particularly showerheads. There is no doubt that both of them will conserve water. The only question is whether their current designs are suitable for long-term use without causing maintenance problems. Both are currently undergoing tests.

I was reminded of the subject of water conservation because of the threat that this would be a drought winter. In the end, the rains were not quite as scant as had been feared, but neither was it a particularly good winter for replenishing our water reserves. Having an "overdraft" in water resources is even more dangerous than a deficit in foreign currency, I'm told, because if ground water-levels sink too low, seawater will replace it and cause irreparable damage.

We are not, of course, in any danger of going thirsty, or even lacking sufficient water for our domestic and industrial needs. The real problem is for agriculture, the country's biggest user of water, consuming over a billion cubic metres per year. Urban consumption accounts for 450 mcm., while industry uses only 120 mcm., of which close to 40 per cent is salt-water anyhow.

Our national water shortage is "very real and very serious," says Yona Kahana, head of the Water Commission's department for the efficient use of water. We are considered a highly developed country when it comes to efficient use of water in agriculture, and our record in industry is not bad either. While he agrees that conservation in domestic usage is also to be encouraged, this is not the main thrust of his department's activity.

Average domestic consumption varies widely from town to town, I learned from figures presented by Yitzhak Levin, who heads the Commission's urban water department. Households in Ashdod, for instance, average 56 cm. of water per person a year, while Savyon comes top with 292 cm. – the difference being due mainly to the latter's large private gardens. For the three largest cities, annual per capita consumption figures for household use are 74 in Tel Aviv, 55 in Haifa, and 43 in Jerusalem. The latter has a low average because of the relatively low consumption in East Jerusalem.

Yona Kahana estimates that if we take gardens out of the picture, perhaps as much as 40 per cent of the water consumed in some homes is used for flushing toilets. A lot of that could be saved, he says.

And this brings me back to the starting point of my research. I was curious to know what had happened in the five years since I first encountered a flushing device called *Rav Haschan* (big saver), which was developed by Ben-Gurion University in conjunction with the Plas-G.I.M. plastics factory in Herzliya.

This early-model dual-flusher is an adapter for existing flush toilets. Its two-setting dial allows the user to choose between a full flush of 10 litres and a half-quantity flush, suitable for solid and liquid wastes respectively. In a household of four, the average saving would be about 60 litres of clean water per day – if each member flushes liquid waste three times daily. In monetary terms, even after the recent increase in rates, the saving may not seem very high. A family of four would save nearly 2 cm. of water per month – or about IS850. At that rate, it would take just over a year to earn back the present factory-outlet price of a *Rav Haschan* conversion kit.

KAHANA SAYS there is a worldwide rule of thumb about the relationship between water rates and the economic incentive to conserve: Household water bills must amount to at least two-and-a-half per cent of the family's "free income" (income after taxes) to be a serious incentive to reduce usage.

If an average Israeli family's available income is equal to $500 a month and the average water bill equals only $10, this is still below the level said to encourage conservation. I am not, however, suggesting that our water rates be raised. Already, the urban domestic consumer in Israel is paying a realistic, non-subsidized rate, whereas water for agriculture is heavily subsidized.

However, water for private gardens has a special low rate to encourage landscaping, which is perhaps a luxury we cannot afford these days. After the latest rise in domestic rates, it costs a mere IS158 per cm. (1,000 litres), as compared with the three-tiered household rate – IS281 per cm. for the first eight cm., IS436 per cm. for the next eight, and IS694 for every cubic metre beyond that.

If we lack sufficient economic goads, we can either enact laws requiring certain conservation devices – or we can appeal to public patriotism to conserve water and energy. I was ready, as a matter of principle, to install a dual-control on our toilet years ago, but encountered practical problems: Our brand of flush toilet was among the few unsuited for it. Later on we added a toilet which is a suitable type, but again were stymied. The allegedly simple do-it-yourself instructions on *Rav Haschan* baffled us, and our veteran plumber was unfamiliar with it, and declined to touch it.

WHAT SUCH a product obviously needs is a large marketing outfit which will undertake its distribution and installation. Help seems to be on the way. At long last, Plas-G.I.M. is about to conclude a contract with a large manufacturer of toilet mechanisms. He does not want to be identified yet, but the inventor of the dual-flush device, Dr. Ze'ev Raz of Ben-Gurion University's Research and Development Authority, was more than happy to describe the developments.

He has devised a version of the dual-level flusher, which is built into toilet mechanisms rather than being added as an afterthought. He calls the new version *Du-Pa'al* (double-action) in Hebrew and Selecto-Flush in English. The system can, however, also be installed in existing toilets by undoing one large nut to remove the old flusher – but it is advisable to have this done by a professional plumber.

Unbelievable as it sounds, Dr. Raz says the entire new Selecto-Flush system should cost no more than a do-it-yourself *Rav Haschan* conversion kit.

The newer version is still undergoing field tests to make sure it will not cause maintenance problems. Engineer Belle Ginsberg of the public-funded Israel Centre for Water Devices is pressing the Housing Ministry to put 500 into new flats to be observed for a year before deciding whether to recommend them as standard equipment on all public-housing projects.

Ginsberg says a shorter test period may be sufficient to give the Centre's approval for its commercial sale, but even so it will be months before it appears on the consumer market.

Anyone who is impatient can opt for the *Rav Haschan* conversion kit and install it himself. It is suited to the majority of modern flush-toilets with side-handles, but is only available at Plas-G.I.M. in the industrial zone of Herzliya Pituah, 7 Galgalei Haplada. Hours are 7 a.m. to 4 p.m. The kit, with Hebrew-only instructions, costs IS10,910. Enquiries can be made by phone at 052-557756.

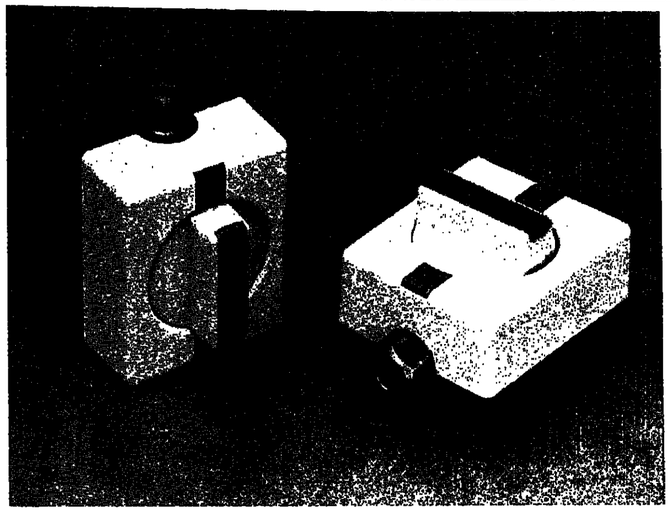
AS WITH THE Selecto-Flush, a standstill situation exists with a faucet-flow regulator made by Unitrol, a subsidiary of Amcor for water accessories such as showerheads. Unitrol's marketing manager Arik Ram told me that flow regulators are widely used in the United States in water-poor states such as California, which has been super-sensitive to conservation ever since its big drought of 1948. Amcor exports flow-regulators to Singapore, where they will soon become compulsory equipment.

Locally, Unitrol makes many versions of flow regulators for agriculture and industry, but the household version, is *not* currently for sale. It is undergoing tests by the Standards Institution to make sure it does not clog up easily. It has a filter for easy cleaning.

The principle of a flow regulator is that it limits the amount of water going through the faucet, even when the pressure is increased, by automatically reducing the size of holes in the regulator.

Unitrol estimates that the installation of flow regulators on all running-water faucets – showers, bathroom and kitchen sinks – would result in savings of 10 to 20 per cent in a household's total water usage. Since most of these sources also involve hot water, the saving would be in energy as in water itself. (Flow regulators are *not* intended for toilets, bathtubs, or washing machines, where a set quantity of water is required, regardless of the pressure.) The saving is most noticeable in showers, where, Unitrol claims, the amount saved can range from 30 to 60 per cent. When it comes on the retail market, it should cost the equivalent of about $6.

Unfortunately, Unitrol admits, the average consumer has little awareness of water conservation – and little incentive to care about it. Institutions, particularly kibbutzim, are more receptive to the idea of investing in water-saving devices. In the final analysis, Ram believes – and I concur – that the best way to introduce conservation devices is to make them compulsory equipment at least on new buildings.


Sagiv safety switches for gas stoves.

A NEW household gadget which the consumer can run right out and buy is a reportedly improved safety switch for household gas. It should, however, be installed by a gas supply company or a private technician certified to work with gas systems.

Exhibited at a press conference last week, the gadget is called a Sagiv safety switch, and it is made at Kibbutz Mashavei Sadeh. It comes in two versions – one for kitchen stoves the other for gas heaters.

The Sagiv is operated by a rotating plastic knob rather than the old-style metal switch. It is said to be safer in terms of preventing leakages and also helps to regulate the pressure in buildings with a central gas supply. These switches come in a variety of colours to encourage households "not to hide them, but to use them regularly."

Householders are supposed to shut off the gas supply at the wall outlet whenever a stove is not in use.)

Pazgas was the first company to begin using the Sagiv as standard equipment on its new gas installations and has put some 15,000 into kitchens over the past year. Amisrugas has just followed suit in adopting this switch.

Not even Pazgas, however, has tried to sell the new switch to its veteran customers. When I asked why, the company wisely replied that if it were to propose the purchase of a new, improved safety switch, customers might question the safety of the click-clack metal switch which all our gas companies have been using for decades and which continue to be approved equipment. It's just that the new ones are even better, the Sagiv and Pazgas spokesmen told the press.

What may interest safety-minded consumers even more is the second model of the Sagiv, made for gas heating appliances. This type has a special feature for closing the outlet completely to ensure against an accidental gas leakage during the summer. Among other things, it is supposed to prevent children from tampering with the outlet.

The prices quoted at the press conference were IS6,325, for the kitchen switch and IS8,625 for the heating-outlet switch. Both exclusive of installation.

The new product reminded me that the Histadrut Consumer Protection Authority has had some harsh things to say recently about the household gas companies' alleged laxity about periodic safety checks.

Many people may not know it, but the gas companies are supposed, *on their own initiative*, to do a safety check at every customer's home at least once in five years. The test is free, and so is the labour for necessary repairs, but a charge can be made for replacement parts.

The Consumer Authority recently called on the Ministry of Industry and Trade to enforce the law requiring such periodic safety tests, contending that "any delay in this matter may result in needless casualties."

A Standards Institution committee is currently completing a code of safety-checks and a standard inspection form, which are due to become part of the existing compulsory Standard on gas installation, despite the fact that the gas companies have until now boycotted the committee.

Meanwhile, the public should be aware of its right to demand a free safety inspection of household gas installations from the relevant company once in five years. □

Martha Meisels